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DEVOTED TO THE CULTIVATION OF  
ART IN THE HOUSEHOLD

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DECORATIVE HEAD, BY ELLEN WELBY.

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## My Note Book.

*Leonato.*—Are these things spoken, or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
 —Much Ado About Nothing.



THE readers of *The Art Amateur*, after what they have been told on the subject from time to time, will hear without surprise that Munkacsy's "Christ before Pilate" has been sold. The buyer is John Wanamaker, the big dry-goods dealer in Philadelphia. Mr. Sedelmeyer, Munkacsy's agent, according to newspaper reports, says that he gets "over \$100,000" for the picture, but will not state the exact amount. It will turn out, I think, that \$80,000 was nearer the price, and that the difference was paid for some other pictures by Munkacsy. There was a salesroom behind the big gold frame in the Twenty-third Street Tabernacle, and while the great "religious" exhibition was going on in the large hall in front, there was sometimes quite a brisk picture trade in the rear of the sanctuary.

It is said that Mr. Wanamaker thinks of putting up a special building to hold the "Christ before Pilate," and will exhibit the painting as an aid to his business. This is not a new idea, for Mr. Mannheimer, in St. Paul, bought Benjamin Constant's enormous canvas in last year's Paris Salon, and shows it now, I believe, in the rear of his store. The experiment of popularizing art after this fashion is interesting, but it has not been uniformly successful. It failed in the case of the John Street jeweler who exhibited the huge picture "The Russian Wedding Feast," because so many persons went to see it that it nearly broke up the business in the front of the shop, through which every visitor had to pass. The exhibition of the big Bouguereau in an up-town bar-room has paid because the peculiar character of the subject makes it popular with the frequenters of the place, and, altogether, it may be said that the picture is happy in its surroundings. Perhaps Munkacsy's enormous painting could not find a more appropriate home than in the great Philadelphia dry-goods store. It is quite unsuitable for a church, and it is much too respectable for a bar-room. On the whole, the "great religious picture" may be said to have found its level, and both Mr. Sedelmeyer and Mr. Wanamaker are to be congratulated.

It is not true that Mr. Huyler has given Mr. Schaus \$100,000 for his Rembrandt, with the intention of showing it to every customer who buys fifty cents' worth of molasses candy.

At the recent auction sale, by Ortgies & Co., of the miscellaneous collection of Oriental objects of art sent to New York by Messrs. Gillet & Co., of Baltimore, the discovery that several pieces bore the private mark of a famous connoisseur of that city gave rise to the report that he had been weeding out his collection. Objects which had been sold to him at various times by Sichel, Bing, Vantine and Moore were also recognized by their respective labels. But what occasioned the greatest surprise was the evident ignorance of the person who compiled the catalogue. For instance, an exquisite piece of Oriental agate worth over \$100, was put down as glass, and brought \$13; a piece of black Satsuma, which ordinarily might bring \$300, was sold for \$14. Two dealers quietly picked up such bargains before the public had learned what an opportunity was being lost. The key to the mystery, I am told, is simply this: Mr. Martin Gillet was a frequent visitor at the house of the Baltimore connoisseur, who is so sapiently suspected of not knowing the difference between agate and glass, and either received in exchange or was presented with the pieces recognized by the New York dealers as having been sold by them. The errors in the catalogue are easily accounted for by the fact that the goods arrived here without any invoice and the descriptions were written in great haste by Mr. Ortgies, the auctioneer.

It is fitting that this country, where some of the finest pictures by Millet are owned, and which welcomed them at a time when the master was not at all appreciated in the land of his birth, should now be able to boast of the only complete collection of his etchings and other autographic reproductions of his works. In

bringing about this, the dealer, Frederick Keppel, is quite obscured by Frederick Keppel the intelligent amateur, through whose courage and patience the public is indebted for the present delightful exhibition at his rooms. There is to be seen there the complete collection of Alfred Lebrun, of Paris, from which Lebrun's—the best catalogue of Millet's prints—was compiled, and to this is added the only impression of a lithograph by Millet, which Lebrun mentions in his catalogue, but supposed was irretrievably lost. How Mr. Keppel found out the lady who owned it, and kept her name and address a secret for years, until, finally, he made up his mind to pay her the extravagant price she put upon her treasure, will surely find a place in the next biography of Millet, together with the story of the origin of this unique print.

THE lithograph is a vignette for a song entitled "Where Can He Be?" published in 1848. "The stone," we are told, "was destroyed after this one proof was taken." I may remark, in passing, that this impression, which has music printed on the back, seems hardly likely to have been the "proof." But that is immaterial; it is certainly the only impression known. The picture represents a sentimental young woman leaning dejectedly on a balcony with her children grouped about her. Millet, it is related, was commissioned to make the drawing, and was to be paid thirty francs for it, but the publisher rejected it and ordered it to be erased from the stone. Millet, on asking to be paid for his work, was rudely repulsed, and, becoming importunate, was pushed out of the office, and the door was slammed upon his right hand so vigorously that he was unable to hold a pencil for weeks afterward.

AMATEURS who grow delirious on the subject of "states" of an etching, will find in this collection many that are extremely rare, and others that are unique. There are all four "states"—the second one is unique—of "Two Men Digging," the unfinished painting which, it will be remembered, was in the Mary Morgan sale. Of "Peasants Going to Work" will be found a unique trial proof by Millet himself, showing three fragments of the plate, and a very rare and beautiful proof of the first state, before signing, but bearing the master's autographic dedication to Theodore Rousseau. What interested me more than the mere rarity of some of the "states" in the collection, were the little proofs taken by Millet with color from his palette, the necessary pressure being obtained by the aid of the back of a spoon. That of "A Woman Sewing," taken in this manner, is remarkably beautiful. "A Sheep Grazing," a little drypoint sketch, made in 1849, shown in two states—the second with an imitation of the signature of Charles Jacque—is quite curious, as probably giving rise to the story that has been told of Millet forging the name of Jacque to some of his plates, so that he might better be able to sell his work; but, knowing what one does of Millet's character, it seems far more probable that Millet signed the name of his friend in jest. The second state shows the plate defaced, as if there had been no intention to carry the joke any further. Moreover, the sketch is too unimportant to have found a market in Millet's day, even bearing the signature of Jacque. Mr. Keppel also shows several interesting little crayon sketches by Millet which have not been seen before. Whatever disposition may be made of these, it is sincerely to be hoped that the collection of prints will be kept intact; and this seems probable, inasmuch as \$500 has been refused for the little trial proof of the "Peasant with a Wheelbarrow."

THE Baltimore correspondent is in error who telegraphed to a New York journal that Mr. Walters had recently added to his collection a Jules Breton, "The Connoisseur," by Fortuny, Bonnat's "Arab Sheik," and Delacroix's "Crucifixion" and "Sea of Galilee." Excepting the last two pictures, which were recently imported for Mr. Walters, the purchases were all made at the Mary Morgan sale.

AN event of decided importance to collectors in this country was the opening, last month, in Fifth Avenue, of the branch house of the great firm of S. Bing, of Paris. Leading dealers here, as well as the collectors, have been his customers, and will doubtless be so more than ever now that he has gone into partnership with the popular Mr. John Getz, formerly with Herter Brothers, who can deal with them directly. A remarkable stock was

shown at the opening, which was attended by several dealers and many collectors, the latter including Messrs. Ives, Havemeyer, Dana, Clarke, Altman and C. S. Smith. Notable among the Chinese porcelains were a very rare Keen-lung bottle (twenty inches high), with the seal mark under the glaze, superbly decorated with peaches and blossoms; an absolutely perfect turquoise vase (eighteen and one half inches), of brilliant glaze, shark skin crackle—or "shad-ro," as American collectors call it—engraved with the five-clawed dragon; an Imperial yellow bottle (seventeen inches) with rich, iridescent glaze with incised decoration in transparent green; two Kang-he beakers (twenty-nine inches)—not a pair—with landscape and medallion decoration; and a black vase with cover superbly decorated with magnolias and hydrangeas. This last-named piece (twenty-five and one half inches high) is similar to that which was in the Morgan collection, but the decoration of which was magnolias and hawthorn. Mr. Henry Gibson, of Philadelphia, paid over \$1600 for it, and it was thought a bargain.

THE pictures belonging to the Robert Graves estate brought \$122,065. There was a three nights' sale at Chickering Hall, a handsome illustrated catalogue, and the same flourish, generally, as if the affair was one of the great art events of the century. The fact is, that, if the gallery had been weeded, according to the intention of Mr. Graves, who did not live to carry it out, one nights' sale would have sufficed, and the general character of the collection would have been so much improved that much better sums would probably have been realized for the really good paintings, which were more numerous than the sweeping denunciations of some of the daily papers would lead one to believe. There was a loss of \$22,000 on the first and second nights' sales, but the last night reduced the loss on the collection as a whole. The absurd price of \$10,100 was paid for the Corot, which has no better character for genuineness than the "Rubens" masterpieces, and, certainly, in the ordinary course of business, could not be sold by any dealer for a quarter of that sum. Mr. C. P. Huntington, the railway magnate—who paid \$25,000 for "The Missionary's Story," by Vibert, at the Morgan sale—bought it, and the price was run up on him in the same way. He also bought Rousseau's "Sunset at D'Arbonne" for \$5100. "Le Jour," by Bouguereau, was bought for \$5550 by Knoedler, who sold it to Mr. Graves for \$8500, it is said. Bouguereau's "Cupid Disarmed" went for \$7700 to Mr. Thomas Lowry, President of the Art Association of Minneapolis, who was offered \$1000 premium for his bargain. The third Bouguereau of the collection, "The Little Sufferer" which Christ Delmonico sold to Mr. Graves for \$1600, was bought by Judge Hilton for \$2525. On the other hand, "The Swimming Lesson," by Wilhelm Kray, which, at the sale of the Dousman collection brought \$1325, went for \$565. "Too Hot," by Meyer von Bremen, went to Mr. Lowry for \$1575, which was not dear according to ruling prices. Mr. W. F. Foster bought "Anticipation" and "Doubt," by Casanova, at \$1325 each—somewhat above their market value.

BLAKESLEE, the dealer, got a Michel (?) for \$175; "The Night Market," by Van Schendel, for \$425; Courbet's "Storm off the Coast," for \$510, and Edwin Douglas's "Mid-day Rest" for \$800. Reichard bought the George Inness "Landscape" (78) for \$195; the "Sunset" (182) for \$500; Michel's "Entrance to the Forest of Fontainebleau," for \$505; Jacque's "Sheep at Pasture," for \$560, and the "Troyon" (192) for \$1,500.

IN addition to purchases already named, Judge Hilton bought Ribot's "Mending his Pen," for \$260; Escosura's "Morning Visit," for \$675, and Lesrel's "Baptism of the Prince of Condé," for \$1500. Mr. S. M. Milliken gave \$1020 for "The Preferred One," by Detti, and \$550 for Verboeckhoven's "Cattle and Sheep." Mrs. Leonard Dater bought Carl Brandt's "Resignation," for \$1050. The fine Michel, "Landscape near Montmartre," was bought by J. W. Mason, for \$1500; Troyon's admirable "Landscape and Sheep," by Mr. Ed. Kearney, for \$3250. Schreyer's "Gipsy Encampment" was bought by Mr. Sistare for \$2100; and Rousseau's "Oak Trees in Autumn," by Mr. D. P. Q. Pope, for \$2000.

ESCOSURA's large "Abdication of the King," sold to L. Johnston for \$1125, must have cost twice as much, "The Sentinel," by Edouard Frère, which Reichard







PLATE 586.—DESIGN

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(For the vase in miniature, and



ent to The Art Amateur.

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TE 586.—DESIGN FOR A LAMP VASE.

By KAPPA.

(in miniature, and directions for treatment, see page 94.)

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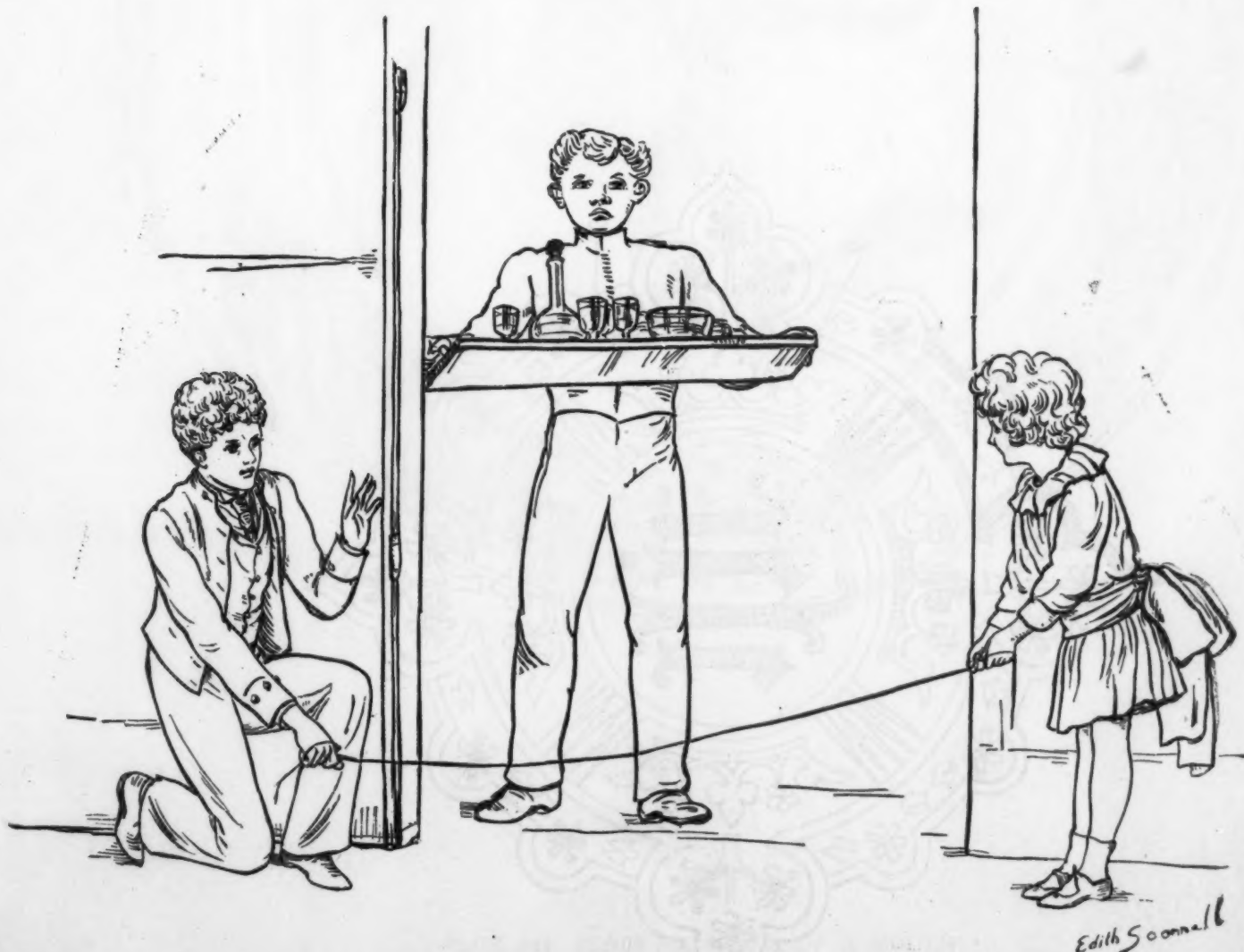
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# Supplement to The Art Amateur.

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Edith Scannell

PLATE 581.—OUTLINE SKETCHES.  
EIGHTEENTH PAGE OF THE SERIES, BY EDITH SCANNELL.

WINDY  
BIRD  
CH.

WINDY  
BIRD  
CH.

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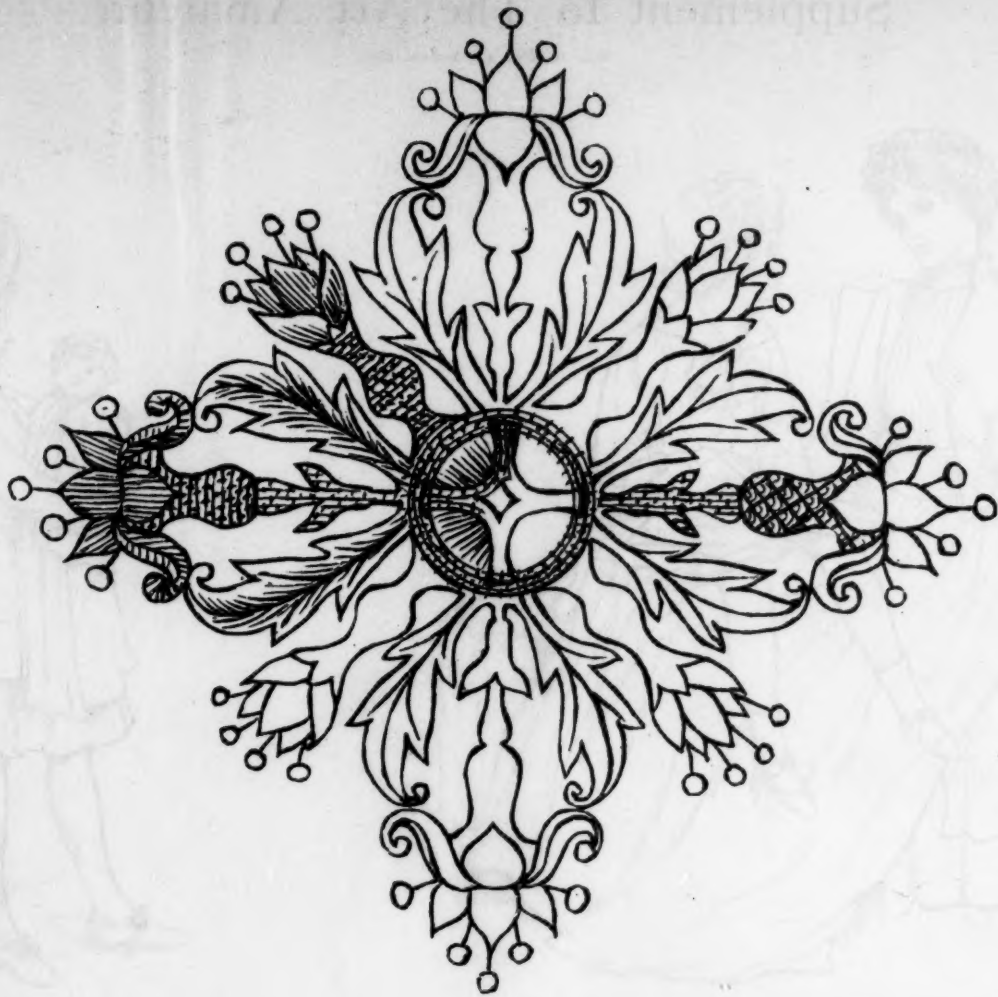
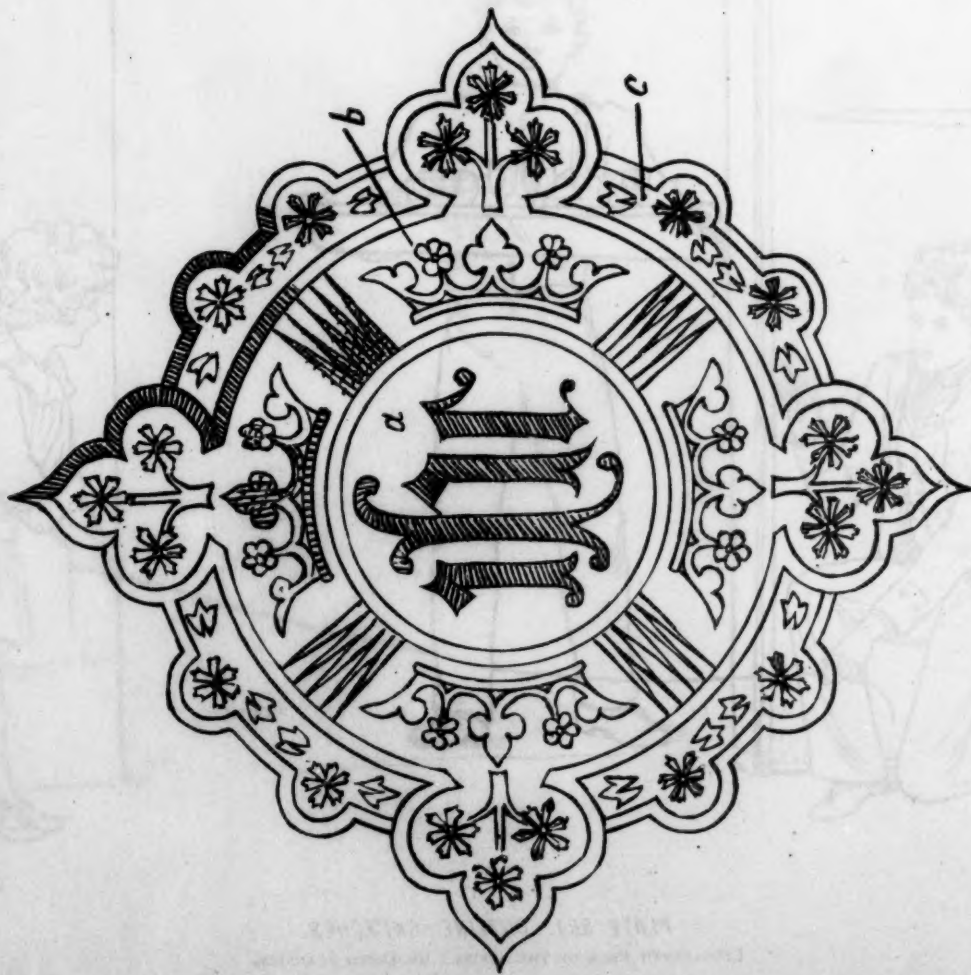


PLATE 582.—DESIGNS FOR ALTAR FRONTALS.  
(For directions for treatment, see page 92.)



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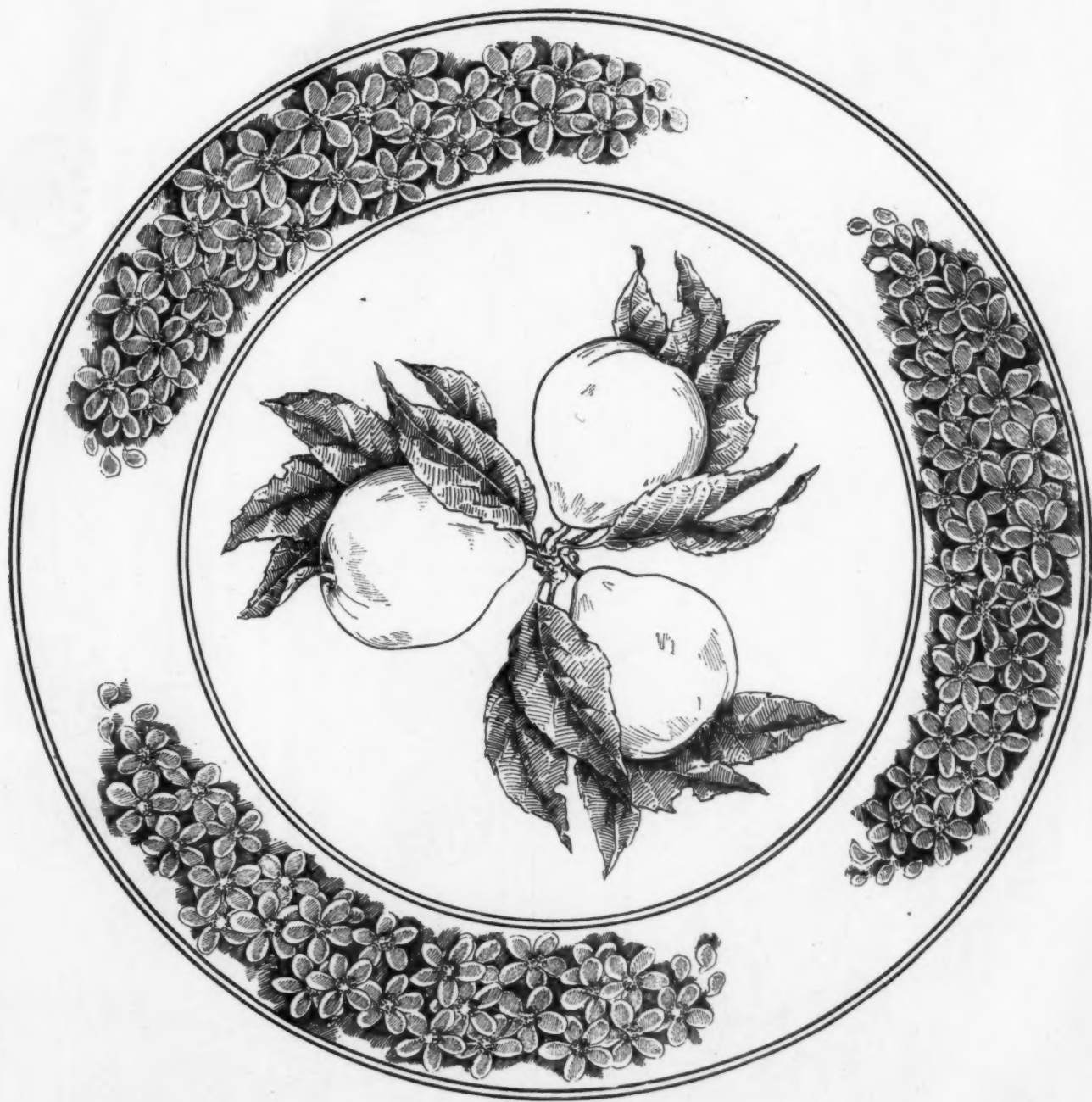
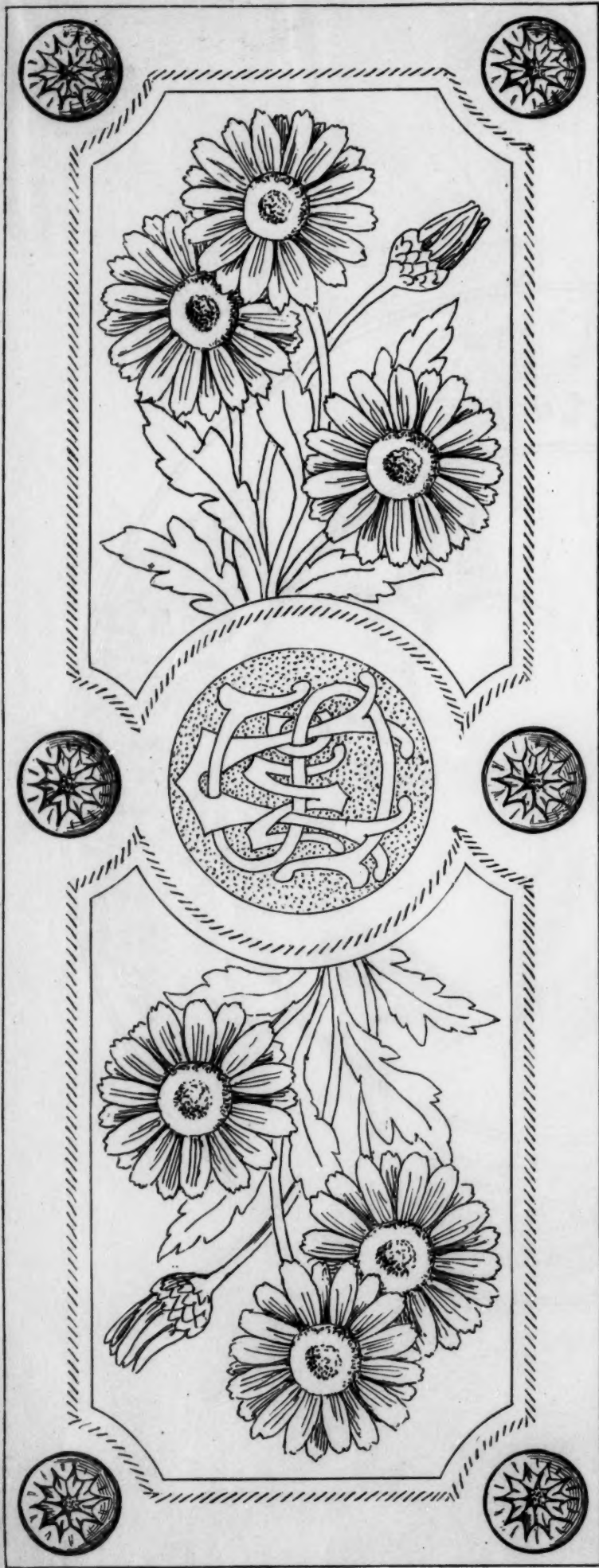


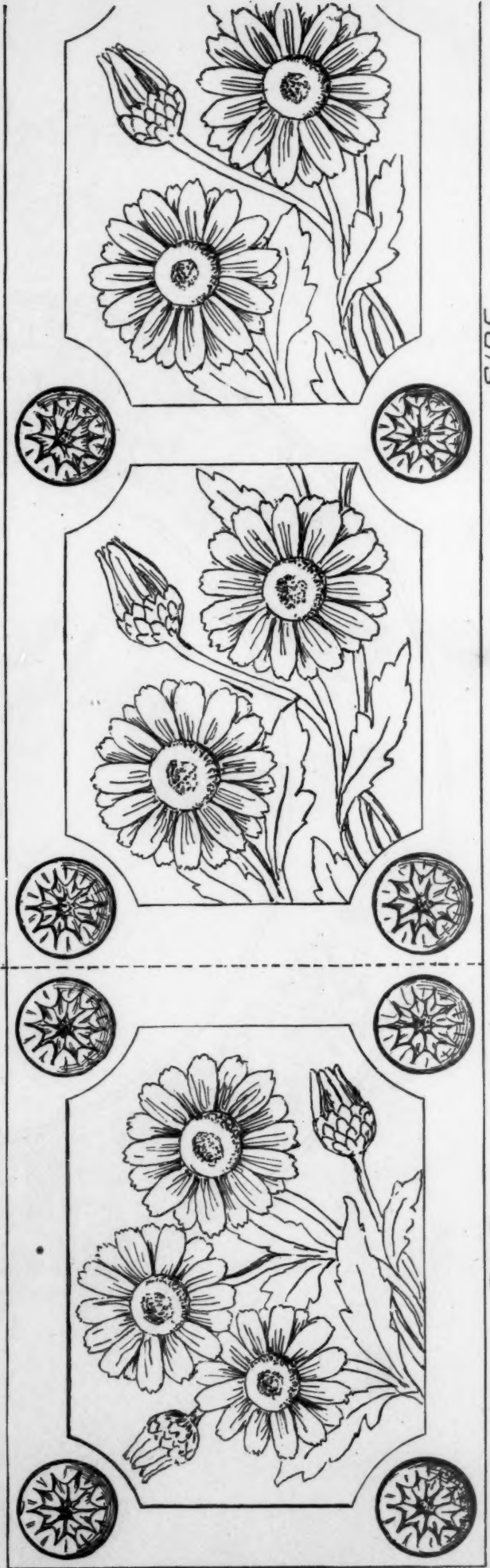
PLATE 585.—DESIGN FOR FRUIT-PLATE DECORATION.

SECOND OF THE SERIES. BY I. B. S. N.

(For directions for treatment, see page 93.)



TOP



END

SIDE

PLATE 587.—DESIGN FOR A GLOVE-BOX IN REPOUSSE BRASS.  
BY C. M. JENCKES.



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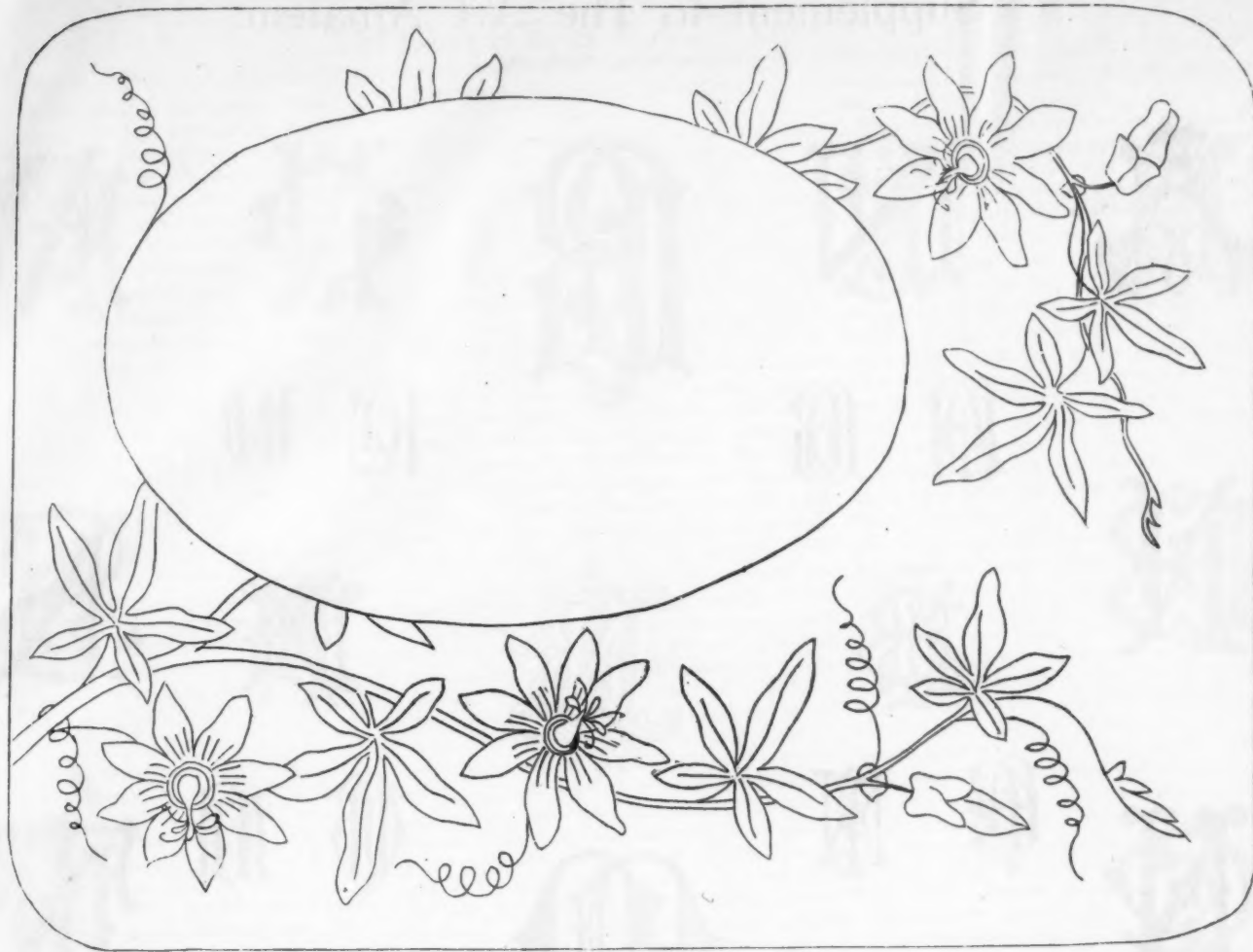
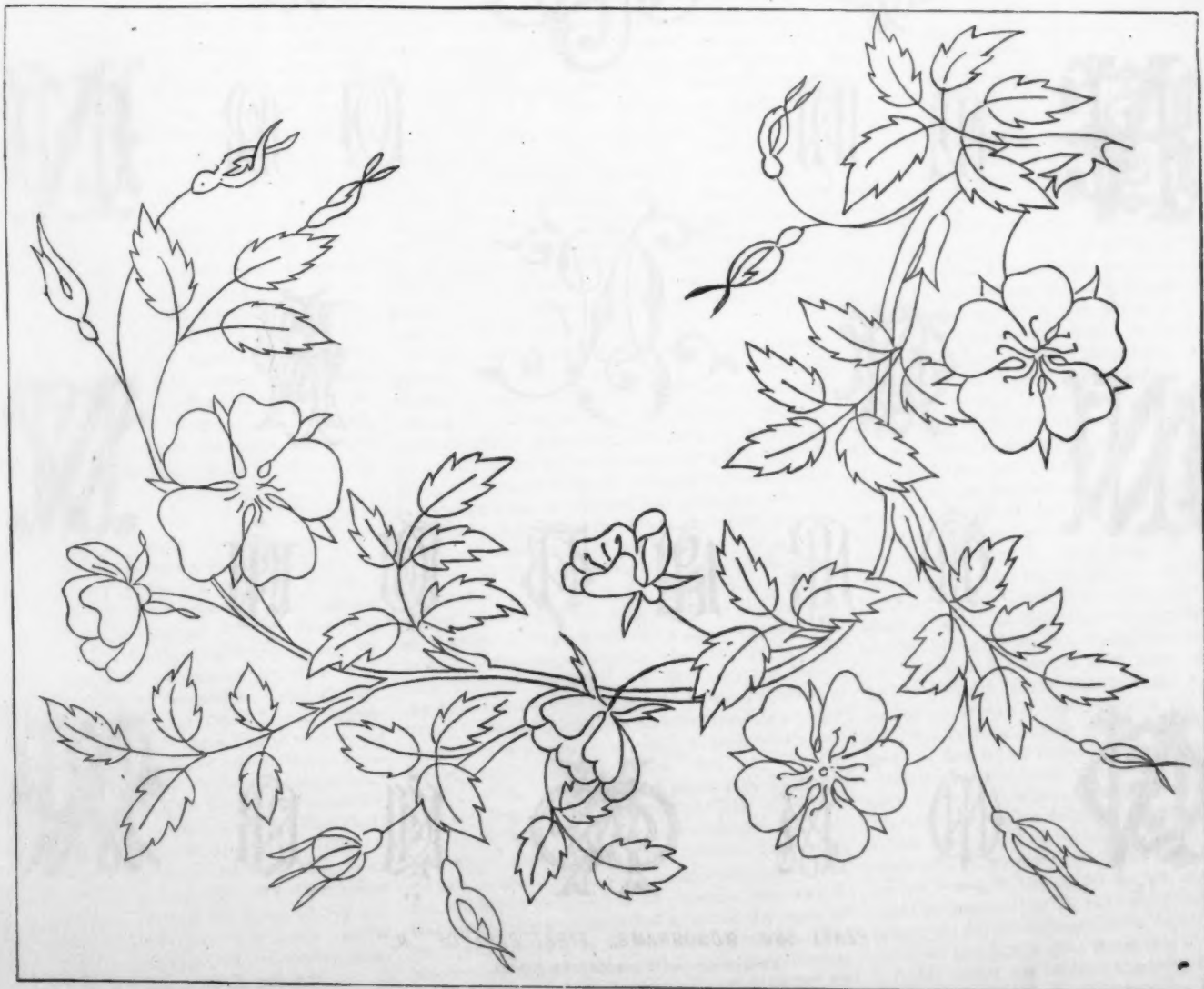


PLATE 583.—DESIGNS FOR EMBROIDERED SACHET AND PHOTOGRAPH FRAME.  
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

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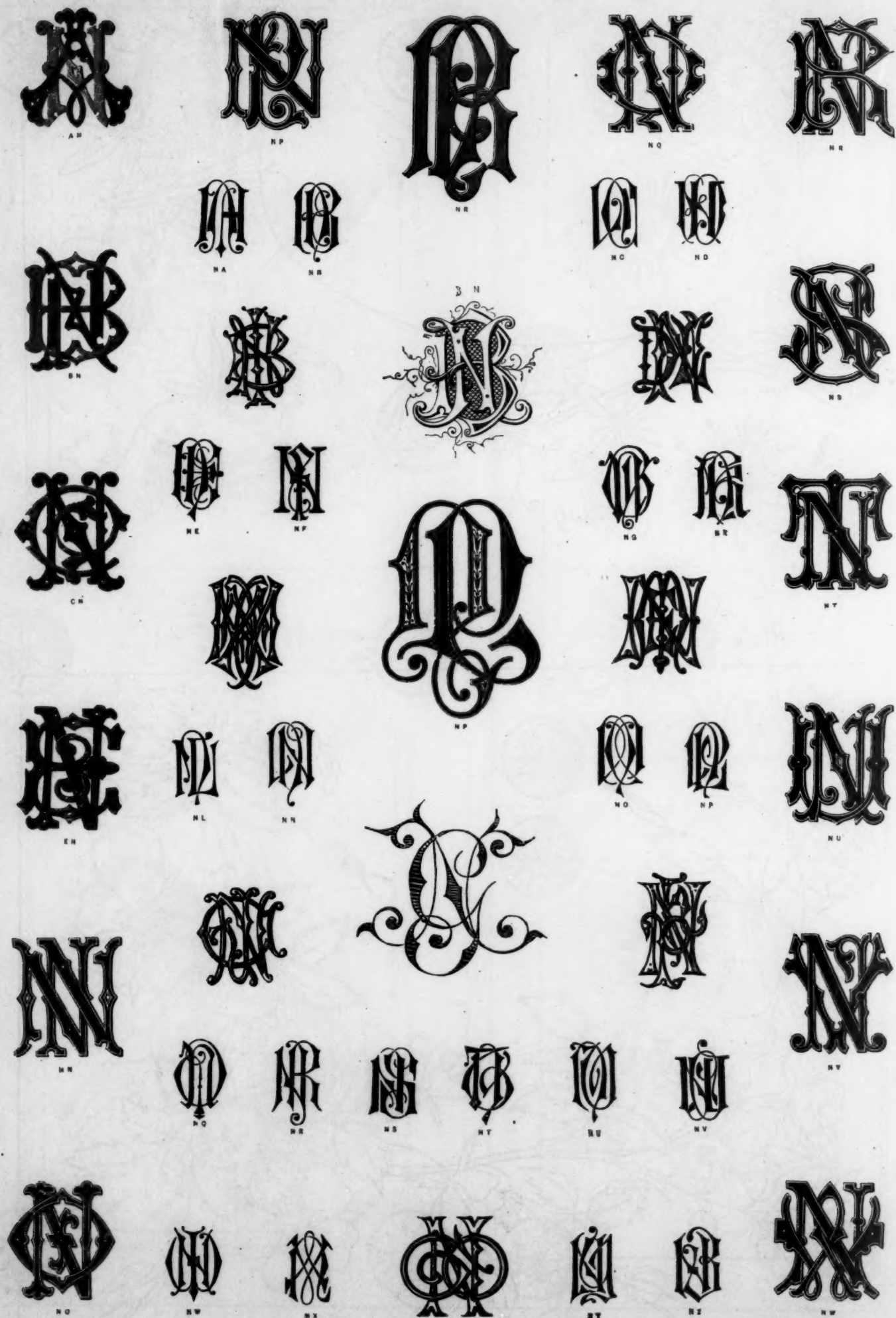


PLATE 584.—MONOGRAMS. FIRST PAGE OF "N."  
THIRTY-SECOND PAGE OF THE SERIES.



bought for \$480, at the Whitney sale brought \$560. Dupré's "Landscape and Cottages," which, at the Seney sale, was sold for \$1200, was knocked down to Mrs. L. Dater for \$650, and the exquisite "Twilight," by the same artist, which went for \$2000 at the Seney sale, was bought by Mr. D. P. Q. Pope for \$1000. Reichard got the little Isabey, "A French Seaport," a bargain, at \$480. There was a sentimental contest among the heirs of Mr. Graves for the possession of Merle's "Nursery Tales," which had long been a favorite in the home on account of a fanciful resemblance of some of the faces in the picture to those of certain members of the family. One of the daughters bid up to \$3000 to secure the prize for which her father had paid \$5000. The large "Shepherdess," by Jacque, which cost \$1000, was sold to Mr. James F. Sutton for \$1400. The beautiful Van Marcke went to Mr. J. C. Hoagland for \$3000.

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THE American pictures, as a rule, suffered badly, some going for little more than the value of the frames. The largest price was paid for Bierstadt's "Sierra Nevada—Morning," which went to Judge Hilton for \$2450. George Inness's "Italian Landscape" was sold for \$175. Mr. J. Abner Harper for \$100 secured Blake-lock's "Indian Camp," a fair example of the genre of that erratic painter.

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THE bric-à-brac, generally, went at low prices. Mr. D. P. Q. Pope bought largely, and generally got bargains. To him fell the large pair of vases, 211, at \$158 each; the carved jades, 242 and 248, at \$135 and \$200; the large double cornelian vase, 273, at \$190; the fine ivory group of "Gama and his Toads," very cheap at \$175; the Japanese long swords, 356 and 358, bargains at \$126 and \$127.50; the Mandarin vase, 376, at \$123; and the splendid incense-burner and stand, 401 and 402, at \$310 and \$110, the original cost of which was \$1200. Mr. Van Valkenburgh paid \$217.50 for a large Yung-Ching turquoise bottle vase, with "shad-ro" crackle, such as is sold for \$3000 or more. Mr. John Taylor Johnston gave only \$100 for the fine Ming, yellow Temple jar and cover, 377. Mrs. Anderson got a bargain in the large coral jar, 363, at \$145, as did Mr. Dominick (of Dominick & Haff), in the Keen-lung bottle shape vase, 364. Mr. Phillips gave \$480 for the rock crystal ball, 278, said to be four and one half inches in diameter—there is a feather flaw in it. Mr. Rockefeller bought another. The fine pair of carved ivory tusks, 344, fell to a Mr. Johnson at \$400 each—about half their cost.

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AMONG the few notable lacquers was the beautiful Daimio box, 309, which went, very cheap at \$190, to some one whose name I did not ascertain. In the Japanese swords there were some remarkable bargains, Mr. E. Dwight Church getting the Daimio short sword, with silver scabbard and handle, 345, for \$225, which cost \$300, years ago in Japan, and ought to have brought \$1000; he got 347 for only \$75. Among the purchases by the dealers—generally for customers—were the incense-burner, 218, by Avery, for \$200; the jade teapot, 232, by H. J. Duveen, for \$201; the Daimio sword, 353, by the same, for \$135, and the steel-blue jade vase, by R. E. Moore, for \$75.

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WHEN paintings by famous artists of to-day, by the lapse of ages, duly become works by "old masters," the features of Americans of the last quarter of the nineteenth century will be well represented. For instance, there will be Meissonier's portrait of W. H. Vanderbilt, and (if it is not indeed destroyed, as many persons believe) that of Mrs. Mackay; Madrazo's Mrs. W. K. Vanderbilt and Mrs. Cornelius Vanderbilt; Cabanel's Mrs. Bradley Martin; Bonnat's John Taylor Johnson, Cornelius Vanderbilt, and W. T. Walters, and, of more recent date, Robert Garrett, of Baltimore, and Mr. Robb; Carolus Duran will be represented by his charming portrait of little Consuela, daughter of Mrs. W. K. Vanderbilt, and Miss Robbins; John L. Sargent by his Miss Burkhardt, Mrs. Vickers and the Misses Vickers; Jules LeFebvre, by his recent group of the children of Mrs. Ogden Goelt; and now Munkacsy has gone off and left behind portraits of Mrs. Joseph Pulitzer, Dr. James McCosh and Henry G. Marquand. Of course it is barely possible that some of the painters named may not exactly be accepted as "old masters" by a critical posterity.

MONTEZUMA.

#### THE WATER-COLOR EXHIBITION.

THE twentieth annual exhibition of the American Water-Color Society at the Academy of Design is highly creditable. It is true, there are not many pictures of commanding merit; but very few fall much below mediocrity. The average standard has undoubtedly been raised by the courage of the hanging committee in rejecting about as many contributions as were accepted. There are 656 numbers in the catalogue.

Taking the rooms in order, in the north gallery one first lights upon Alice Hirschberg's pretty study of "A Willow," in cool greens and grays. Helen Purdy's clever and dashing old horses and bridge, "In Nuremberg," hangs near it, and, under that, Percival de Luce's cross-looking girl in blue and lilac, "Interrupted" while reading a novel before a tiled kitchen fireplace. Rudolph F. Bunner has a spry-looking girl riding a snail big enough to have been fattened on Pantagruel's lettuce. He calls her "Vesperia." Red roofs and brown windmill in "A Misty Morning, Holland," are by Mrs. C. B. Coman. A long quotation which Henry Farrer admires as a specimen of word painting serves as title to his poetical picture of a pool with leafless trees about it. "Around the Hearth," three unconventional peasants—girl in the middle with apples in her lap, old folks right and left—not very well composed, but well handled, is sent from Paris by Otto Stark. It is the opposite in most respects of Wm. Magrath's "The Student," which, in something more than composition, shows a decided Alma-Tadema influence: a pensive and ill-favored young Greek in a green robe, sits on a marble bench by a fountain, abstractedly watching two pretty girls in pink and yellow who are filling their pitchers. In spite of somewhat too laborious finish there is much merit in the work, which shows good painting of textures and a feeling for bright sunshine. Equally pleasing and more spontaneous is Francis C. Jones's girl in white looking at "The Favorite Print." H. W. Ranger knows where to go in New York for the picturesque, and, as a result, we have such delightful bits as his "Early Morning at Gansevoort Market," with snow on the ground and electric lights waning against a bit of yellow dawn, and, better still, his "Effect of Sunset and Snow." Homer S. Martin has, here and in the other rooms, several drawings of quiet river banks, unmatched for their modest truth and simple execution. Helen E. Roby's "Nasturtiums" are gracefully drawn and brilliantly colored. F. Childe Hassam has companion pictures of a shady nook in the country, with sunlight striking through the willows, and, as a contrast, a rainy day in the Back Bay part of Boston, with clouds of steam coming up from locomotives on the sunken railroad track. Alfred Kappes's "Julius Caesar and his Grandmother" is one of those excellent bits of genre of negro life, in the portrayal of which he has no rival. "At the Ferry," by C. Y. Turner, marked at the modest price of \$1000, is a Dutch peasant costume subject of large size and very little interest.

In the east gallery, Charles Parsons has a disappointing "Sketch at Montclair, N. J.," and Thos. W. Shields an equally disappointing architectural subject, "Piazza St. Andrea, Amalfi." The buildings, with their colored exterior decorations, are certainly interesting, but such subjects are not in the artist's line. Horatio Walker's "Peasant Woman," wringing out some clothes in a dark kitchen, is effective, and good in action and expression. Jas. D. Smillie has a chromoish Etréat, Normandy, which the catalogue kindly informs us is on the coast of France. Perhaps it was from there that has come Geo. W. Maynard's French maid, who is making her fellow-servant acquainted with the contents of a yellow-covered novel in "A Free Translation." Bruce Crane is one of the many who has tried to paint snow this year and failed. In his "Over the Hills" the distance comes forward and the foreground recedes. "Gray Twilight," by Charles Melville Dewey, is wrongly named. It is a rich bit of color, autumn woods and evening sky. "On the Dunes" and "A Costume Study" are two of a number of clever little things by Robert Blum. Thomas Moran's "The Guidecca, Venice," is in his most fluent Turner-esque vein. H. Muhrmann's excellent group of "Children Crossing a Creek" is very strongly painted and richly colored, but has nothing of the quality of an aquarelle, with its uniform opacity, save where he has scratched the paper for his lights. Newton A. Wells's painfully stippled and wooden picture of "The Bath," with the refractory child screaming "I don't want to!" may please the

nursery-maid, but the artist will turn from it with a smile.

Thoroughly admirable in color are John La Farge's "Aphrodite" and "Saint Elizabeth of Hungary," the latter, especially, which can only be compared with a mosaic of precious stones sparkling in full sunlight. These charming bits of decoration are the first things to greet us on entering the south gallery. Mr. La Farge's clever pupil, John Johnstone, is also represented here, and very creditably, with his poetical little compositions, "A Water Baby" and a "Mermaid on a Dolphin," which show how nearly he has come to mastering Mr. La Farge's secrets of color. William H. Lippincott has an extremely clever study of a hand, and a very pretty hand it is. To F. S. Church the visitor is indebted for some exquisitely delicate bits of color and poetic invention. One can well envy Mr. W. T. Evans the possession of "White Swans and Pink Lilies," a panel which should find a home in the daintiest boudoir in the land. In "Sketching from Nature," Mr. Church shows a decorative tangle of brushwood and foliage, and on the lower margin a sweet nymph sitting under the shade of a tree sketching a group of rabbits, which are posing with the most comical air of self-consciousness. In a totally different vein he shows us two bears, one dead and the other in a state of "Desolation"—the title of the picture—sending up a frozen howl from Oonalaska's shore. Leon Moran's "Gentleman of the Eighteenth Century" is masterly in technic, but is only a costume study. "An Interesting Story" is no less admirable in execution, and shows excellent expression in the faces of the men in last century attire. Percy Moran has several contributions, all clever, if not all interesting. Moran père has seven pictures, of which we prefer his "Off the Battery"—given in oils, in a somewhat different composition, at the recent exhibition at the Lotus Club. The suggestion of bustle and activity conveyed by the snorting little tug which is ploughing up the water is good so far as it goes; but it might be carried further, by corresponding indications on the shore, by, let us say, ascending jets of steam from the factories, which, with their beautiful gray, lend themselves charmingly to such pictorial purposes. Mr. Moran might also sacrifice something of truth to picturesqueness by introducing an outgoing steamer or two, although, perhaps, such vessels are not to be encountered "off the Battery."

A. H. Wyant has a misty "Forenoon in Kerry," and Mary Minns Morse "A White Day on Long Island Sound." Emil Carlsen's "Moncous" is a remarkably successful painting of a very simple subject—a road and bit of meadow, with a few gray houses in the distance. F. D. Millet sends a Greek girl seated by a circular window in a palace tower, with a wreath of roses "For the Victor" in the contest which she is supposed to be watching. All, doubtless, is archaeologically, as well as anatomically, correct, but it is impossible to account for the similarity of the light inside and outside the window, except on the supposition that the former comes from some unseen window or door on the opposite side. There is little to be said in praise of Alfred Fredericks's "Amphitrite and Her Shell Fleet," japed tin, which, by way of contrast presumably, is hung close to Geo. W. Maynard's very unconventional "Sea Witch." This shows nice feeling in the treatment of the flesh tints, and the wave painting is strong; but the anatomy of the curious, sportive creature, which should be human, at least so far as the torso is concerned, is more than doubtful. Henry B. Snell's "Burgomaster's Daughter" is handsome; Matilda Brown's "Pansies" are fresh and flowerlike; and F. Hopkinson Smith's "January Thaw"—a capital representation of Madison Square, looking south—is properly slushy and muddy, although, from some reason or another, the scene does not look like one in New York. A really fine work is J. Alden Weir's "Consolation," a high-church looking young widow, who might be the heroine of a novel by Trollope, sitting with her back to the dim light that finds its way across a genteelly furnished room, a little girl in white being on the floor beside her. The same clever artist, who is unusually well represented at this exhibition, sends a delightfully painted "portrait" of a little fellow in a high chair, playing a solo with his spoon on a tin porringer, and "The First Snow," if we are not wrong in our guess—for we only get a back view this time—shows the same delightful little urchin looking out of the window, with the dog, which is standing on its hind legs to get a better view of the street.

A. M. Turner has found a charming subject in his



"Cradle Song." In the humble interior, the beautiful young mother, turned full-faced toward us, is undoubtedly singing, and the father, seen in profile, accompanies her on the flute. It is poetically conceived, but the execution is too laborious in the carrying out of details. In the finish of the flesh it is curious to notice the free use of pure green in the elaborate stippling and cross-hatchings. The biggest still-life picture in the exhibition is the splendid "tour de force" of Kathleen H. Greatorex's "Russian Tea." The polished samovar, the tray of tea-cups, and big bowl of flowers, are all treated with astonishing vigor. The rendering of the textures of the transparent porcelain and of the heavy white table-cloth is simply marvellous. The whole is broadly washed in on wet paper, apparently without any aid from body color. Carlton Wiggins's "Barnyard Fowls," bantams, principally, are vigorous, and Ada H. Kent's "Bennett Roses" are refined in drawing. H. Muhrmann's "Returning Home in the Moonlight" is a rich and quiet composition.

Mr. La Farge has brought back from Japan a fine little study of a masked dancer in voluminous drapery of citron and russet hues, charming both as to color and drawing. It is warm, living, and full of motion. His winter study, hung near by, shows excellent painting of snow in transparent washes.

No less than ten contributions by W. Hamilton Gibson are hung, and most of them are worthy of his reputation, but it is difficult to understand how he can fail to see the injury he does to such a delicate landscape as he shows at the end of the south gallery—we forget the title—by introducing the ribbon of river in body color, which throws the whole picture out of value. "High and Dry," by James G. Tyler, is a good little study of a sail-boat. "Our Country Home," by Arthur Parton, shows an old farm-house, suggesting, by its deep color, twilight rather than moonlight. The unfortunate woman of "The Scarlet Letter," by Rhoda Holmes Nichols, passing over a slate-gray bridge in front of a street of slate-gray houses, while disappointing as a whole, is suggestive of the undoubted strength of this clever artist. The principal figure should be repainted, if possible, for it is the most unsuccessful part of the picture.

Before taking leave of the south gallery we must bestow a word of praise on Mr. De Thulstrup's spirited "Artillery Going into Action," full of excellent work; and some delicate and poetical landscape painting by J. Francis Murphy, J. C. Nicol, R. M. Shurtleff, and Charles Melville Dewey. Mr. Symington's girls in peasant costume, "They're Coming," shows better drawing than perspective.

The corridor contains little that is very bad and as little that is very good. Joseph H. Boston's "Onions and Pumpkin" shows that he knows what sort of subject is good for a still-life painter to handle, and leads us to expect better things in the same line from him in future. His "Our Janitor," a rough-whiskered fellow in blue blouse and red neckerchief, is more successful as a study, but does not interest us so much as the vegetables. Alice Hirschberg's "Maggie Tulliver in the Red Deeps" can be commended as an all-round good piece of work both as to the figure and landscape. Will H. Drake's "In the Woods" also deserves praise for careful painting of tree-trunks and foliage. Rosina Emmet has a charming "Head of a Girl."

#### THE ETCHING CLUB EXHIBITION.

SCATTERED among much commercial etching, executed, evidently, to meet the demands of the trade, are some works of decided merit. Reginald Cleveland Cox's two large plates, "The Fog Whistle" and "In the Narrows," are especially noticeable for their original, but simple and legitimate, treatment of the effect of a big ocean steamship in a fog. The feeling of the damp sea mist is admirably expressed, and the water is excellent in movement. Mr. Cox's first etchings—as we believe these to be—like his paintings of marine subjects, appeal especially to those persons familiar with the sea, of which this clever young artist seems to be a constant and observant student. Two frames of etchings for the forthcoming catalogue of the A. T. Stewart collection contain creditable work; particularly so are Sydney L. Smith's "Objects of Art," J. S. King's "After the Ball," from the picture by Alfred Stevens; C. Y. Turner's "Boy with the Kettle," after Murillo; and Wm. M. Chase's very well rendered "Cattle," after Troyon. For the same catalogue, Swain Gifford contributes another plate after Troyon—"Landscape and Cattle"—and

Thomas Moran an excellent rendering of "The Month of May," after Daubigny. Hamilton Hamilton's large etching after Jules Breton's "Communiantes" is rather hard as a whole, but in parts, such as the children's dresses, it shows much technical skill. His "Hanging of the Crane," after F. C. Jones, is handled in a larger manner. C. Y. Turner might have tried a more suitable subject than Rembrandt's "Portrait of a Man," the original of which is in the Hermitage at St. Petersburg, and we believe he has never seen it. S. Colman has a good group of cypress trees; Mrs. Nimmo Moran has lost none of her vigor, and there is much good work by Charles A. Platt, Stephen Parrish, J. C. Nicoll, H. Pruett Share and Blanche Dillaye. Thomas Hovenden has made a strong plate from his well-known painting of fishermen's wives, "The Harbor Bar is Moaning." The Etching Club's catalogue is illustrated with eight etchings by Colman, Freer, Gifford, Monks, Shelton, C. Y. Turner, Harper and Thomas Moran.

#### ETCHINGS IN BOSTON.

THE season in Boston has been remarkable for exhibitions of etchings. Induced, no doubt, by a special exhibition at the Museum of Fine Arts of the life-work of the eminent Dutch etcher, Charles Storm van s'Gravesande, one dealer has made a fine exhibition of architectural etchings notable for a rare collection among them of the old Italian Paresine, and especially for a rich group of Haig's splendid plates; and another, an exhibition of the work of the rising American etcher, Stephen Parrish, of Philadelphia. The Van s'Gravesande exhibition at the Museum was a representative one, with an elaborate catalogue which gave as a permanent record for the use of amateurs a complete enumeration of the titles of all his works, two hundred and forty in number, of which one hundred and fifty were here exhibited. Though not complete, as was the exhibition by Keppel in New York two years ago, the exhibition here had the advantage of showing all the plates of any importance finished by Van s'Gravesande since 1885, thus giving a full view of the great etcher's progress from his earliest attempts to the present time. All this seems to have been a labor of love on the part of Professor R. A. Rice, of Williams College. To judge from the preface to the catalogue, Professor Rice is very sympathetic with the artist, both as artist and as man, and has arranged, it appears, to prepare in conjunction with the etcher a still fuller, and much more elaborate, catalogue of his works. There can be hardly a doubt that the subject is worthy of all these pains, although some of our foremost lovers of etchings declare that there is many another etcher more to their taste both among the Englishmen and among the Frenchmen. The first interesting thing always told about s'Gravesande is that he is of gentle birth. Hamerton, who, in his second edition of "Etching and Etchers," says that he is worthy of a whole chapter to himself, and accordingly gives him one, states in a footnote that he is a Dutch gentleman (born 1841) with the title of Jonkeer, and son of the Vice-President of the House of Representatives, that he studied for the Bar and won the degree of Doctor of Law at the Leyden University, but preferred the career of artist. Hamerton does not introduce this family detail into his criticism, but Professor Rice does (and the professor's critical paragraphs are very clear-sighted, candid and just, as well as sympathetic), and finds that the circumstances of affluence in which the artist has happily passed his life have delivered him from the necessity of following the dictates of the dealers—"that necessity which has embittered the lives and limited the true work of so many artists." Hamerton finds the distinguishing grace of s'Gravesande's etching in its union of simplicity and beauty, holding "that the power of etching simply and beautifully at the same time is very rare," although "this gift is the gift for an etcher," saving him infinite manual toil and loss of time which might be spent in what is more essentially art. Professor Rice is even happier than Hamerton, which is saying a great deal, in his critical characterization of s'Gravesande, that "Van s'Gravesande has not the marvellous delicacy, and, at the same time unerring surety of line which some of Whistler's plates exhibit. He has not the dash and verve of Seymour Haden at his best, but he has other qualities—certain qualities of heart and mind as well as eye—which are not the gift of all etchers. His strength is never wholly without tenderness, nor is his delicacy ever without serious purpose. He has that charming hesitancy, that almost

childlike shyness, which makes us feel that we are in the presence of a refined imagination the very opposite of the affronting dexterity noticeable in many modern etchers. His work exhibits, in short, a sanity which recalls the spirit of Méryon, a healthful rightness and directness which attracts and holds." Permit me to observe, by the way, that this delicate appreciation on the part of a New England college professor shows how surely and truly we are getting hold of art in America, not only mastering the details of technique, but feeling also its spirit in the right way. For this college professor, away up at Williamstown, Mass., has made a most painstaking study of the technical, as well as of the spiritual, characteristics of his subject, tracing step by step through the numbers of the exhibition the development of technical skill up to the later triumphs over the difficulties of the drypoint, the very "difficulty, the resistance" of which this gentleman-etcher had come to enjoy. The visitor to this notable exhibition, which occupied one of the print-rooms at the Museum during January and February, could not but be subdued to the quiet, unaffectedly simple and gentle spirit of the scenes and phenomena on the broad shallow expanses of the Dutch waters reflected in these prints as in mirrors. Nothing cried at you from the walls, nothing extravagant in romantic subject or treatment, no mounting waves, no brilliant "arrangements" in effects, no impossible lights, no impossible shadows, only the faithful and the true set down in that "modesty of nature," which, after all, is the great test in every art. The merits had to grow upon one and come to full appreciation after examination and meditation. A little dry thing, as it first appeared, consisting of almost parallel scratches and of no "effect," as a whole, would end by showing you all the soft drowsiness, fatness, mistiness and *wetness* of the Low Countries; and one with a few soft patches of rich black, representing the sails of Dutch luggers drifting home in the twilight over a glassy sea, would come to reveal such wonders of light, space and atmosphere, that it would haunt you like a real scene for days, with its tender, but not strained, sentiment. Of such are the works of art made, not for the market, but for truth.

I hear that an understanding has been reached between the Museum authorities and Mr. S. R. Koehler, the eminent critic of etchings and engravings, by which he will shortly assume charge of the print department of the Museum. As the Gray collection, which at present constitutes the chief possessions of the Museum in this line, belongs to Harvard University, the action of the government of that institution will be necessary before the change is effected. But the Harvard authorities' assent is a foregone conclusion, and so the important end will be reached that another specialist, with a well-ordered department under his control and responsibility, will have been added to the organization of the Museum. The finances of the institution are rapidly getting into such a condition that this plan of classification and division of labor and responsibilities can be followed throughout, and whatever is admitted to the collections will have some trustworthy stamp and value set upon it by competent authority. Mr. Koehler holds that a collection of prints cannot be too large and catholic—that, indeed, it should fulfil the function of "the art preservative of all arts" by furnishing to students of every art the abstract and brief chronicle of any given age or subject. He would like to see gathered a great collection of prints like the collections in Berlin and in Paris, to which the historical student, the artist, the novelist, the architect, the dramatist and the actor can apply for enlightenment and direction as to the details of the subject in hand. For such purposes not only the masterpieces and rarities of engraving would be useful, but also the rudest and the most ephemeral prints would have their value. The whole history of an epoch, of a revolution, of a war, or any social movement or tendency, can be made out in the prints of a time with greater fulness and accuracy than even a Macaulay could reconstruct them in letter-press alone. Of course such a scheme must be reserved for practical realization, or even for the beginnings of it, to the future. It would be physically impossible, indeed, in the present crowded state of this Museum. Great stores of precious things lie now unpacked in its basement for lack of space to exhibit them. If all goes as well as at present, however, this year will witness a start upon the construction of the new wings of the present building, and what is already admitted to be the most comprehensive representative collection of the arts in the country will be seen to be also far more extensive than it now appears to be.

GRETA.



# Gallery and Studio

## THE ROBERT GRAVES COLLECTION.

**T**HE large and miscellaneous collection of paintings, Oriental porcelains, ivories, jades, conventional French bronzes, furniture, etc., belonging to the estate of the late Robert Graves, of Brooklyn, was sold at auction at Chickering Hall on the

evenings of the 9th, 10th and 11th of February, and the afternoons of the 14th and 15th. It had previously been on exhibition in the American Art Galleries, the pictures filling all the lower rooms and the furniture and bric-à-brac the upper gallery. Mr. Graves's taste was singularly indiscriminating, and he seems to have given it full license. His paintings included specimens of nearly all the modern schools and were of every degree of goodness, badness, and mediocrity. The catalogue included a surprising number of the most illustrious names in the world of art, from Raphael, and Teniers the Younger, downward; and the largest canvases were often those of the most doubtful value. His small collection of works of the "old masters," in most cases, were only copies made by hands of greater or less technical skill. Of the three alleged Jan Steens—two "Carousals" and a large upright canvas, "The Market Woman"—the last named alone was entitled to consideration, and that to very little. "The Carousal's" showed evidences of good painting, but the canvases were so bedaubed by ignorant "retouching" as to be rendered artistically worthless. The two paintings attributed to Rubens, "Diana and her Nymphs" and "The Judgment of Paris," executed on copper, were, according to the catalogue, from the collection of Joseph Bonaparte, and were said to have been taken by him from Madrid and brought to this country; but in their execution they bear but little impress of the hand of the master, who at least knew the secret of painting living and pulsating flesh. "The Martyrdom of St. Agatha," attributed to Guido Reni, was graceful in composition and very agreeable in color. There were also a head of a smoker "by Teniers," a spirited marine attributed to Ruysdael, and two capital little landscape by Jacob Van Artois.

The examples of the "Fontainebleau masters," without which no self-respecting collection can possibly exist, were nearly as varied in value as their fellow-canvases. The large Corot, "Landscape and Figures," was a very unworthy representative. The three small pictures by Diaz were not much better, but there was an exquisite Daubigny—the little, long pool set in the dip of the green hills, with storks in the foreground—which Mr. Graves bought at the Seney sale, as he did also the two examples of Jules Dupré. One of the latter is a sombre "Landscape and Cottages," a variation on a favorite theme of the painter's; the other the charming "Twilight" illustrated herewith. Of the two Troyons, the "Landscape and Sheep" (No. 196), with the shepherdess and her flock in the foreground, was most charming in feeling, and, probably, the most subtly beautiful piece of color in the whole collection.

Of Théodore Rousseau there were two large and scarcely-finished canvases, "Oak Trees in Autumn," and "Sunset at D'Arbonne," the former of which was in the Seney sale; the latter is in the broad, vigorous style of "Le Givre," in the W. T. Walters collection. Van Marcke contributed a study of a cow, whose coat of black and

Storm off the Coast," by Courbet, was one of those strong studies of waves breaking on a shore which tempted this unconventional painter, and which in this case was rendered still more tempting to him by the pall of dusty purple storm-clouds that settled down on the surface of the heaving waters. Another version of the stormy sea was seen in Isabey's "French Seaport" with its theatrical mise en scène.

Two of the three Bouguereaus were not without the charm that nearly always attends the decorative compositions of this much mannered but sapient painter. The floating figure of "The Day" (illustrated herewith), over a vaporous yellow landscape, was not quite so graceful as usual; but the black-haired beauty in the ancient comedy of "Cupid Disarmed" was rather an unusual type for the artist, and the little love-god was more "malin" and less like the infant St. John than usual. By Hector Le Roux was a very perpendicular Vestal carrying on her head a water-jar which she had just filled from the muddy Tiber; by Hugues Merle, the familiar square picture entitled "Nursery Tales;" by Lesrel, a crowded composition painted in his hardest manner, "The Baptism of the Prince of Condé;" by Le Comte, a pupil and follower of Meissonier, a very learned study of "A Savant" seated at his bibliographical labors, and by Médard, a pupil of Detaille, a very well painted winter sortie from the Paris fortifications.

Two large canvases by Antonio Ciseri, representing scenes from the life of Joseph, possessed a certain archaic interest as examples of a now obsolete school of painting—if, indeed, it may be called painting at all—in which the lamentable deficit of all color technique was in a measure supplied by the ingenious, literary, rule-of-thumb scheme of composition, and a somewhat similar but even worse method was exemplified in Edouard Dubufe's large picture, "The Circassian Slave."

But indeed the number of important examples of pretentious and ignorant painting in Mr. Graves's collection was remarkable. Much more worthy of notice was the large scene representing the interior of an infant school by Jules de Grave, a pupil of Gérôme and of Vely, with its bewildering multitude of little round heads, each one with its individual and appropriate expression. A very sober and admirable example of the modern Italian school—which is generally neither one nor the other—was the "Driving Home the Flock," by Jorino Delleani, of Milan; and the familiar Schreyer was also represented by a sober and well-painted canvas—one of his earlier ones—the pathetic study of an old horse in a winter storm, waiting patiently to freeze, outside his master's encampment.

Mr. Graves's pictures by American artists were generally of a much more even standard of merit than the European paintings. Of the earlier men, Whittredge, Bierstadt, and F. E. Church, were represented by important canvases, the first named by a "Pool in the Woods," and the second, by a morning scene in the Sierra Nevadas, both characteristic examples. Church's work, dated in 1852, and entitled an "Evening in New England," was a careful and somewhat academic composition of forests, hills, and



"PRAYER." BY LÉON PERRAULT. (21 x 18.)

IN THE ROBERT GRAVES COLLECTION.

white velvet, in full sunshine, was a veritable tour de force, and Charles Jacque, two sheep scenes, of which a very large one, dated 1859—in which one of the sheep is intended to be life-size—was remarkable for the fleeciness of the wool and the smallness of the shepherdess as com-



"LANDSCAPE." BY C. F. DAUBIGNY. (16 x 27.)

IN THE ROBERT GRAVES COLLECTION.

pared with the nursing ewe at her side. Georges Michel, who died in 1843, and who only of late years has come into possession of his tardy fame, was represented by four striking canvases, of which the largest was a very wide and level landscape near Montmartre. "The

silent water, softly lit by the setting sun, and with a solitary cottage nestling in the centre plane, but the whole quite unlike the conventional and generally accepted Yankee landscape. Of that skilful painter, David Johnson, who was born among the elder men, but who paints as well as the best of the younger ones, Mr. Graves's collection included five works; of George Inness, three; of H. W. Robbins, one; of De Haas, two; of Dewey, one; of Picknell, one, and of Blakelock, three. The extremest range of American landscape art is represented in this small number of paintings, and it is by no means given to every amateur to appreciate the varying gifts of both Messrs. Bierstadt and Blakelock. David Johnson's contributions were all worthy specimens of his grave and quiet compositions, his monumental oaks, his level foregrounds, and only occasionally a tumult in the sky to break the summer repose of his landscapes. Of the three pictures by Inness, the best was probably an Italian landscape (No. 23), cool in tone and classic in composition, but also of a beautiful serenity. H. W. Robbins was represented by a red and brown twilight settling down over a mountain lake; De Haas, by two marines, the larger of which was a moonlight view over the sea with a bonfire burning redly on the shore; Charles Melville Dewey, by one of the decorative, lemon-yellow sunsets which he paints with an almost fatal facility; Picknell, by his large fishing-boat, "Getting under Way," which has been seen before, and Blakelock, by three landscapes, mostly yellowish, which it would be difficult for any one but the painter to identify, and yet which have certain interest as color studies. C. D. Welton's sorrowful story of the young wife forced to bring her wedding-gown to sale, first seen at the Academy exhibition a year or two ago, here reappeared, and F. W. Freer's graceful study of a tall young woman in pale blue-green silk, standing by a table, was also familiar. So, too, were George H. Story's picture of bucolic card-players, "The Winning Hand," and J. G. Brown's "My Grandma and I." Louis Moeller's "In the Studio" was a curious example of lopsided talent, the study of textures and detail pushed to the utmost, and that of relative values totally neglected; the young lady in white in the foreground was the thinnest and most distant object in the room, and she was consequently much the least interesting. A large canvas by H. Humphrey Moore, dated 1871, and representing a blind guitarist singing in a Spanish inn, was interesting as being an example of his early work before he experienced a total change of heart and went over to the Fortuny school.

Some interesting facts in relation to the prices brought by the principal pictures are given by "Montezuma" in "My Note Book," together with adequate mention of Mr. Graves's collection of porcelains and bric-à-brac.

#### TALKS WITH ARTISTS.

##### II.—THE LIFE CLASS AND THE TEACHER.

OF the relation of the teacher to the life class, an artist of experience says: "The first thing for a class to do is to get a teacher it has confidence in. It is not necessary that it should have the best teacher the country affords. A man, provided he has had the proper training as far as it goes, will, perhaps, create a better understanding between master and class, than one who has had larger experience, and grown too far out of his student days. When he has carried them as far as he can, both he and they will realize the fact, and a change can be made.

"The relation of the teacher to the class is that of a shepherd to his flock. It is his business to oversee and to keep them together. But the shepherd has his dog; so the teacher must have his assistants. These are properly his best scholars. I would say to a life class just starting: 'If there are any of you who have ever been in a life class, you must be the monitors and my assistants. I will oversee, but you must observe, take note, call to my attention.' In fact students can be

very helpful to one another and to the master in this way."

"If you had charge of a life class just starting, what is the first step you would take?"

"First I would find out how much they knew. I would point to the model and say, 'How would you translate that figure into color?' 'How would you transfer it to your paper with charcoal or crayon?' I

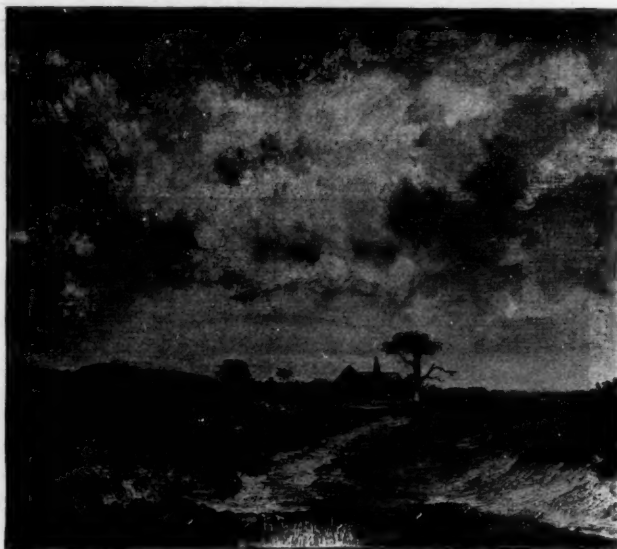
his powers. That is, in fact, the first thing he must learn to do, but he arrives at it by various and circuitous ways. Perhaps he proves not to be ready for study from the nude. If I were going to take charge of a class of beginners, I would first put them through a course of study from still life and casts, no matter how brief. Then they would learn to observe light and shade, form, rotundity, relations of tint, and master difficulties which must be mastered, and can be at this stage, much more easily than amid the perplexities of studying from life."

"You would advise beginning in black and white?"

"Yes, and working at it for years before undertaking color. Beginners who attempt to use color only wallow in it—that is the only word that expresses it—they only make mud and mire out of it."

"How often should a class of beginners have criticism?"

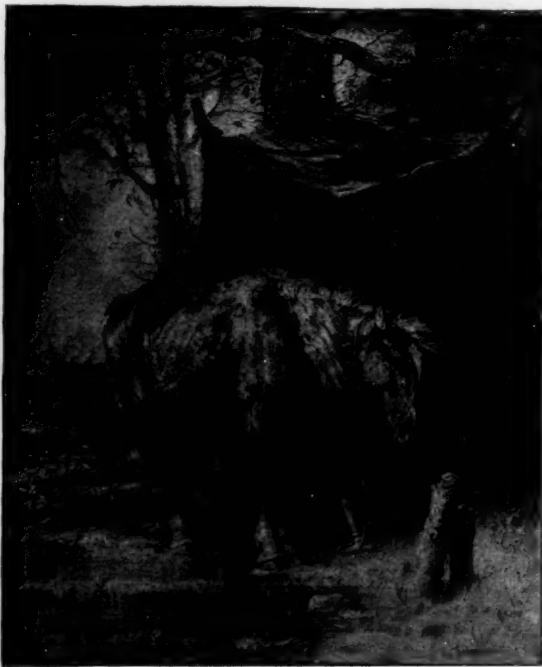
"Never more than twice a week, and after a time, only once a week. The popular idea of teaching is to have a teacher at the elbow every five minutes. A baby always carried in the arms never walks. The teacher should see that the class has work to do for forty-eight or eighty hours, and leave it to do it. That gives a class a chance to try its metal—to experiment. Then when the teacher arrives, his advice and criticism will be all the more valuable, and much better understood by the student, who will have a keener realization not only of the difficulties in the way, but a better knowledge of his own limitations and capabilities."



"TWILIGHT." BY JULES DUPRÉ. (13×14.)

IN THE ROBERT GRAVES COLLECTION.

would let each man work in his own fashion. In that way I would arrive at his ideas. I would gain some conception of his talents, of how he saw things, whether broadly or minutely, and of his methods of thought and execution. Then I would know how it would be best for me to proceed with the man—how to win him to a proper course, what errors he needed to be guarded against, where he required to be fortified, where encouraged.



"GYPSY ENCAMPMENT." BY AD. SCHREYER. (58×48.)

IN THE ROBERT GRAVES COLLECTION.

"There are teachers who have certain methods, and these they apply wherever they direct their efforts. I cannot proceed in that way. To me certain principles are necessary, but students arrive at them by different roads dependent on temperament and aptitude; for example, I would not say 'we will now proceed to the construction of that figure.' That would be requiring the student to leap a gulf which is much too wide for

#### A GERMAN SCHOOL OF DECORATIVE ART.

THE French, who see Bismarck's hand in everything which threatens them in any way, attribute to him the revival of art manufactures in Germany which has taken place since 1876. The doings of the school and Central Gewerbe-Verein at Dusseldorf give a fair idea of what is now commonly done throughout Germany toward training workers in the industrial arts, and may prove as important to ourselves as they have been deemed to be to the French public by the directors of the *Revue des Arts Decoratifs*, from which excellent publication we make the following translation, which we give in a somewhat abridged form, with our own comments.

The technical school at Dusseldorf, to enter which one must pass through a preparatory school or show himself sufficiently versed in the rudiments of art and general knowledge, includes four classes, one for furniture-makers, potters, casters; one for painters and surface decorators, as tapestry and others weavers, stained-glass workers, painters on porcelain and enamel; one for modellers in plaster and sculptors, and the fourth for repoussé workers, engravers and chasers. The general studies, in addition to drawing, are perspective, anatomy and the history of ornamental styles. A course in the latter study, by the way, is much needed in most of our own technical and art schools.

The Central Union of Decorative Art Workers, of Dusseldorf, is an institution which should be copied here without delay. It has nothing to do with the State, but is composed of people, workers and others, interested in the decorative arts, who have got together, by their own efforts, a sufficient sum of money to begin work on a museum of industrial art, a library, the publication of a review, the establishment of a studio and of a series of conferences, or informal talks, as well as giving encouragement to the decorative art schools. The museum is filled with gifts from rich collectors, tapestries, stamped leathers, vases, carpets, arms, etc., etc. The museum is open Sunday, and every day except Monday, at a charge of about ten cents. The library has 30,000 volumes and about 12,500 prints. "Alcove privileges," and paper, pen and ink are common to all who enter. Those who belong to the society can borrow whatever they need to use at their homes. The review, the conferences and lectures and



occasional exhibitions keep the work of both the Central Union and the schools well before the public.

Here, it may be said, we have all the elements of such a scheme, but where is the unity of effort, the application of all possible means to a given end which distinguishes this German movement in favor of industrial art? We think we are doing great things in this way, but the old world is doing more.

#### A NEW-COMER IN FRENCH ART.

It was announced a short time ago in the papers that an exhibition of water-colors by Charles Toché would be opened at the Galerie Petit, rue de Sèze. This gallery is famous enough to excite interest among connoisseurs, whenever its doors are opened; but who had ever heard the name of Toché? It did not sound promising this time, and, as I have since learned, I was far from being the only one to dismiss all thought of it from my mind—till suddenly, overnight, the news spread of a sensation created by the appearance of an unknown master who has sprung up, and whose work is astounding artists and critics. The Parisian public, who seem always ready to hail a new name in art, have seldom had better cause for their enthusiasm than in the case of Charles Toché. All Paris is talking of him now. One hears him compared with Veronese, Goya, Tiepolo, and even with De Musset and Berlioz! All agree in placing him at once among the highest. The collection, numbering 257 works, is made up of every variety of subject. The effect on entering is peculiarly harmonious. I have rarely seen a more satisfactory arrangement of color, recalling, as it does, in general tone, some of the well-preserved, early Italian frescoes in Florence. First to strike one are the large decorative panels, in which the figures are sketched out mostly against untouched backgrounds of the clean white painting board. These are destined for the decoration of the palace of Chenonceau. They will still take



"DAY." BY W. A. BOUGUEREAU. (83 x 44.)

IN THE ROBERT GRAVES COLLECTION.

years to complete, but they show already in their present unfinished state a power only to be compared with that of the masters of the Renaissance. The smaller finished pictures are portraits, landscapes, animal studies, interiors, architecture, flowers, insects, even—in fact there seems to be nothing in nature or art which this remarkable man has not known how to make the happiest use

of, and whether it be a bit of a wall with flowers growing against it, a Moorish interior with its lace-like tracery, the delicate modelling of a nude figure against white, a face in shadow, or the brocaded satin of a royal gown—all are dashed off with the same ease and vigor. The use of his material is, perhaps, most startling of all. Without body color of any kind, but with a pure, transparent wash, he arrives at these magical effects.

One listens with interest to the astonishment expressed on every side. Among the crowd of "stove-pipes" from the Latin quarter, and fashionably dressed women, I noticed little old M. Legouvé as he stood examining a gypsy scene where he took exception to a small-sized donkey in the foreground, but he, also, ended his criticisms with the invariable exclamation—"Tout de même, c'est merveilleux comme exécution, comme couleur!"

Half the pictures were sold when I got there (the second day of the exhibition) and while I was there at least a dozen little tickets marked "vendu" were attached to other pictures. I learn from the catalogue that Mr. Toché has been studying for twelve years, and has never before exhibited. During this time he has travelled in the East, in Spain and in Italy, where he has been influenced by Goya and Tiepolo. The beautiful copies of some of these masters' works in the collection show the sympathy he feels for them, but his genius is too modern and individual to have suffered from the influence.

His Moorish and Spanish scenes recall not a little the brilliant, highly-colored poems of De Musset; while his fantastic frescoes of the "Renaissance" and the "Lune de Miel" bring to mind the powerfully imaginative music of Berlioz.

At a time when every one is straining and pushing for notoriety, to "arriver"—as the French say—at any cost, whether their work be good or bad, is it not truly refreshing to hear of one man who has been able to wait patiently till his work is of real value, before thrusting it upon the world? The triumph he has achieved overnight is one more tribute to patient, serious study, and I cannot but think that this fact alone, even apart from the extraordinary quality of the work, cannot fail to have the most important influence upon all artists of his time.

PARIS, Feb. 1, 1887.

RICHMOND.

#### PAINTING YELLOW FLOWERS IN OILS.

To illustrate the method of painting yellow flowers, the trumpet daffodil may be taken as a type of those most brilliant in hue. For the shadows, use cadmium No. 1, with permanent blue and rose madder, adding Indian yellow when they are more reddish in tone; the light petals surrounding the tube require considerable white, and this may even be mixed with their shadows, while the brightest yellows may be painted with cadmium No. 1, to which a very little blue will impart a more golden tinge. Observe that the same effect may be given to the shadows, where needed, by increasing the proportion of blue. Perhaps the brilliant yellow of the lights may be best represented by chrome, instead of the cadmium. Chrome yellow is said to turn black with time, but I am inclined to think it is sufficiently permanent when either used alone or combined with white. It is not good, however, for shadow tints, and its place should generally be supplied by cadmium No. 1. Instead of the latter, lemon yellow may be employed for paler yellow flowers, such as the English primrose.

Special directions for painting the sheathed stems, and the leaves of the daffodil, will not be needed as they are similar in character to those of the narcissus given in a previous article. The closed buds must be of a greenish yellow mixed with white.

The showy cone flower may be mentioned as an example of orange-yellow flowers. Paint the dark centres with crimson lake and black (which in cases of this kind may occasionally be used), adding white for its light, and little dots of yellow for the crowning stamens or pistils. Make the shadows of cadmium No. 4, blue and rose madder, or burnt Sienna, if preferred, as they are often extremely red; for the deepest orange tints mix a little vermilion with the cadmium No. 4, and paint the lights with thick, pure cadmium No. 1 or No. 3. Like those of the daisy, the rays are sometimes ridged in appearance, but, as before directed, this effect must not be too pronounced. It is difficult to represent the intense brilliancy of their color—it can only be done, not by loading them with orange throughout, but by carefully depicting the variations of color, and giving due prominence and projection to the lights.

L. DONALDSON.

It is often desirable in making an intricate drawing to make a sketch of it first on common paper, which will allow of plenty of rubbing out of errors, and then transfer it to the paper on which it is to be completed. This is easily done. If the drawing is to be finished in pencil, rub the back of the sketch with a soft pencil, but use chalk if the drawing is to be completed in that material. Lay the sketch thus prepared, with its face upward, over



"TOO HOT." BY MEYER VON BREMEN. (12 x 8.)

IN THE ROBERT GRAVES COLLECTION.

the drawing-paper, and trace over the lines with a hard point—a knitting-needle, or a pointed piece of hard wood will do. The pressure will mark the outline on the drawing paper. Go over this, tracing carefully with pencil or chalk, and then, with a few light whisks of a soft cloth, sweep off any loose dust that may have come from the back of the sketch. Should the cloth not remove all the marks, take some crumb of bread, about two days old, and perfectly free from butter, and a few rubs with it will cleanse the drawing completely.

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MADDERS are often adulterated. The presence of lac, cochineal or safflower in them can easily be detected, for liquid ammonia or alkalies dissolve them.

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DR. JOHNSON, in his dictionary, defined Brown as being the "name of a color composed of black and any other color," Pink, "a color used by painters," and Puce, "of a dark brown color."

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THIN washes of the pigment variously named Rubens' madder, orange russet, russet rubiate, or Field's russet, are valuable for flesh tints, the color being a very rich crimson russet with a flash of orange, pure, transparent and permanent. It is less valuable as an oil pigment, being a bad dryer, and needing a little gold-size or varnish to force it.

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As materials for foregrounds, sketch any and everything that may fall in your way: weeds, plants, flowers, stones, broken-rock, rich old broken banks of earth, stumps of trees, or waterside vegetation. Do not look upon anything as too mean, trifling, or insignificant. Do not be afraid of accumulating too many materials; nor refrain from sketching at all favorable opportunities, because you see no immediate prospect of turning the work to account. You may have sketches lying for years without needing them; but the time may come when they will become absolutely necessary, when it will be inconvenient, and, perhaps, impossible, to get at the originals.

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A BEAUTIFUL purple gray, very useful, in water-color practice, in the gray bark of trees and for rocks, is made by mixing lake and lamp-black.

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ALMA-TADEMA'S palette is as follows: White, Naples yellow, yellow ochre, raw Sienna, brown ochre, cadmium (seldom used), orange vermilion, Chinese vermilion, light red or brown yellow ochres, madder lake (seldom used), burnt Sienna, cobalt green, oxide of chromium, ivory black.

## THE A. T. STEWART COLLECTION.

## SECOND NOTICE.

A STRIKING and popular picture is the "Triumph of Germanicus," yet it can hardly be said that it is the triumph of Piloty. This German Delaroche is given to

anterior scene which might equally tempt the Piloty pencil; it is the earlier disgrace of the oft-abased, proud Thusnelda. Her father, to win favor with the Romans, entrapped Arminius and Thusnelda to his castle, even while his son-in-law was flushed with victory. Arminius escaped, but Thusnelda was conducted like a captive by

holy oak, and tottering with debility and shame. Thusnelda herself, following behind, is not a more striking illustration of Roman outrage. Yet still more dishonorable and debased than any mere example of Latin harshness was the cynical, sycophantic figure of Thusnelda's father, Segestes, introduced into the triumph as a Roman ally, his giant form desecrated sitting near Germanicus as a friend, and looking on while his daughter and grandson were led in chains.

A well-known picture, by Zamacois, wafts us from the humors of the present to the humors of long ago. It is an antechamber of King Francis the First, with his menagerie of court dwarfs and buffoons, in full conclave assembled. How bad the air is in this crowd of captive monstrosities, how plain the close menagerie-smell, how mephitic the atmosphere of a despotism in its most tyrannical purlieu! The painter has comprehended what a telling blow at feudalism can be delivered by hitting at once at feudalism's meanest fashion, that of purchasing its merriment from imprisoned unfortunates. In the early part of his career the sardonic Zamacois dwelt much on this aspect of feudal systems—on the vagaries of Pedro the Cruel, and the miseries of Triboulet in "Le Roi s'amuse"—representing many a group of wretched, objectless hunchbacks in splendid liveries and gilded cages, preparatory to planting his downright anti-monarchical blow in "The Education of a Prince." The present scene is his most elaborate effort in this kind, and his sarcastic humor finds vent, too, in a notion that never occurred to a painter before, and would only occur to a Spaniard—he places his own portrait and the portraits of his friends on the shoulders of these unfortunates. When we see the symmetrical profiles, with grim mock-serious expressions, of his comrades Worms and Berne-Bellecour on the hunched backs of dwarfs, his own lean face in the ass-eared cap of a jester, and his pretty young brother's fresh cheeks and curls over the collar of a saucy page, we discern some meaning within the lines akin to the moody strictures of Goya—some half-uttered jibe to the effect that the art of the Second Empire was one of bondage and baseness, certain to take its place in the history of painting as a form of gilded degradation, and able to bear the slave's worst misfortune—that of smiling in slavery.

Shall we consider that the bondage in question is shown by such painters of the Empire as Toulmouche, one of whose most elaborate efforts is shown in "The Serious Volume"? This insatiate elaboration of a poverty-stricken idea—this wealth of detail and research of microscopes applied to a painter's jest worthy at most of a sketch in Charivari—is it not a sign of slavery, of humiliation? The painter, in one of the most highly-finished boudoir scenes ever painted, simply asserts that it is the province of "The Serious Volume" to put modern folks to sleep. A large, handsome lady in a modish cap of lace, and another lady of slenderer proportions, have fallen upon each other's shoulders in uncontrollable slumber, while the good book that has been trying to entertain them effects a cataract down their laps unnoticed. The jest is not so bad, but is it observing the proportions of things to worry over the painting-niceties of Metz and Breughel, and Mieris and Terburg, and produce at last a masterpiece of artistic delicacy, merely to declare once more that sermons are soporifics? A picture with a piquant title is almost necessarily in a false position; we glance at it to see if the expressions are good, if the faces will yield us a moment's smile. If on the top of that we find it making a claim to be examined for finish and profundity, for artistic seriousness and rich effect, we are bored and not attracted. The moment Toulmouche's canvas, having beguiled us by a jest, attempts to detain us by its exhibition of art-knowledge and depth, it inflicts, itself, the ennui of "The Serious Volume."

A society subject of immeasurably higher quality is the "Confidence," by the Belgian Alfred Stevens. This artist is the interpreter of the nineteenth-century woman. He records her graces, her airs, her caprices, her temper, with the sympathetic and infallible acumen of Musset. The "Confidence" is extended by a beautiful lady to her friend, as both return at daybreak from a ball to the privacy of the nuptial chamber. On the lamp-stand, illuminated by the saffron rays that stream through the glass shade, lies a letter, the evidence of a temptation, or a treason, or a desertion. The woman whose pain is caused by the missive casts herself on a seat and buries her face in the knees of her friend, who stands sadly regarding the written record of folly or cruelty. Hand in hand, the heavy cashmere sliding



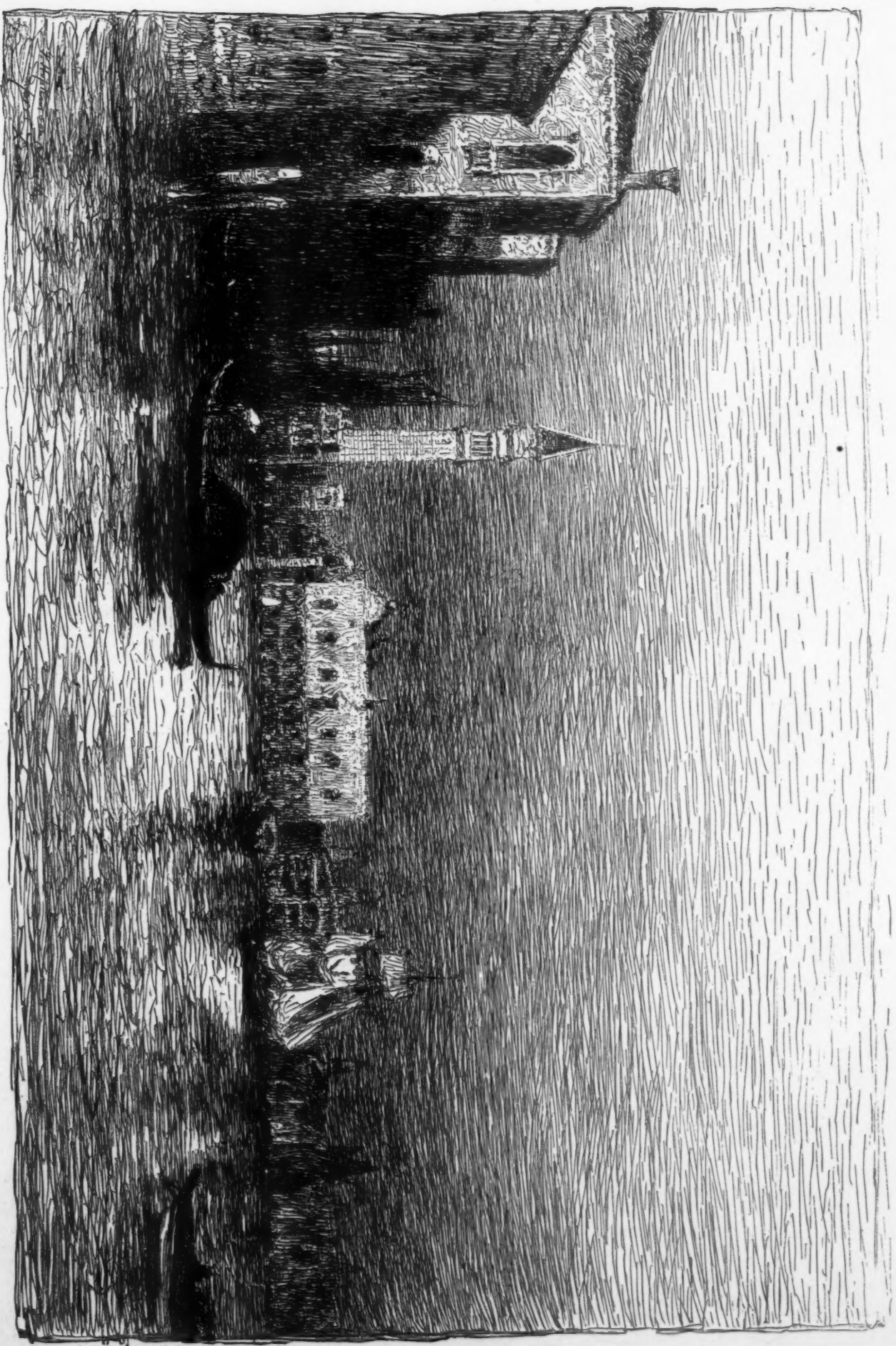
"BETSY PRIG AND SAIREY GAMP." (FRAGMENT.)

DRAWN BY LEON MORAN AFTER BAKKERKORP'S PICTURE IN THE A. T. STEWART COLLECTION.

artificial-looking and varnish schemes of color, disjointed efforts at brilliancy in detached spots, and pompous compositions of "personae" evidently arranged for a theatrical fifth act. As a narrative, an eloquent historical paragraph, the picture must be admitted to succeed. It represents the triumphal entry into Rome accorded to Germanicus by Tiberius in May, A. D. 17. Tiberius really saw in the occasion a telling advertisement of himself. He and his general had prevailed over the Germans, whereas Augustus and his general had been baffled. It was not for Tiberius to be compelled to go about with long hair and beard, dashing his gray head against palace walls at night, and groaning, "Varus! Varus! give me back my legions!" The victory which Arminius, the prince of the Cherusci, had obtained in the three days' fight in Teutoburg forest was corrected by the victory of Germanicus on the Elbe. In the picture, Tiberius caresses in his soul the idea of this "éclatant" achievement of his reign, as from his towering throne he watches the shadow of the triumphal arch fall over the advancing form of Germanicus. Arminius has escaped, and is not there to adorn the triumph. But Arminius's wife, Thusnelda, whom the chief had won by violence in early days, is forced to walk in the procession, leading by the hand her little son Thumelicus. As she had not been taken prisoner of war, but had been given up by her treacherous father, Segestes, it was unknighly and dishonorable in Germanicus to introduce her among his captives. The delivery of Thusnelda to the Romans soon after the Teutoburg battle forms an

Germanicus to the Roman camp. "She she.. no tear," says Tacitus. "She disdained any word of supplication. With her arms folded under her bosom, she glanced at her figure, which revealed how soon she would become a mother." This glimpse of the uncompromising behavior of a savage princess gives the artist his clew for the delineation of her garb and temper in the subsequent triumph. Strong and haughty, enveloped in her yellow hair, she strides into Rome like one of the Erinnyes. The pageant, of which she is the principal jewel, is the demonstration of Roman theatrical art in the first century, and is a superb stage-grouping of trophies, strange barbaric figures, shaggy animals of the north, and blasé Italians condescending to admire a Roman holiday. Already, for months past, the battle painters and landscapists of the capital have been busy painting the battles of Germanicus, and the scenes of German hill and river where they were fought. These representations of battle and landscape, to glorify the triumphing general, were borne through the city, and some real captives, with some fictitious Germans in masks, were dragged on before the car. Among the trophies were the Roman eagles, retaken from the Teutons. A German chief, in fact—for the barbarian ranks were full of traitors, among whom was the brother of Arminius—had given the Romans word where to find their eagles, in the "Holy Tann," the fane and sanctuary of the tribe. This fact explains the insolent feeling manifested in the foreground incident of the picture, where a Roman legionary leads by the beard a gray priest of the Tann, wreathed with





"VENICE." PEN DRAWING BY F. HOPKINSON SMITH, AFTER THE ORIGINAL PAINTING BY ZIEM.  
IN THE A. T. STEWART COLLECTION.

from the polished shoulders that emerge from the ball-dress, and the jewels rising and falling over two unquiet hearts, the friends clasp each other between the artificial light that reveals a perfidy and the gray dawn that crisps the window-curtain as it enters. "The warmth of these glowing hands which the lady holds in her own," says Lemonnier, describing the picture, "has softened her timid heart. The whole chamber is filled with a desolate sorrow. A lamp illuminates the two

friends with a golden translucence which lends a gentle reflection to the velvet skin and moderates the glitter of the ornaments." Mr. Stewart was well inspired when he introduced this faultless bit of social drama to give a "cachet" to his collection; as long as it exists it will justify the refinement of our century in art, manners, and feeling. Of its painter the author just quoted remarks: "The man, in one word, is precisely such as his painting would make you suppose, and what renders the cor-

respondence still more perfect is the frame in which he lives, that is to say the coquettish little house in the Rue des Martyrs at Paris, with its garden buried in foliage, its rooms smothered in draperies and hangings, its bustle of feminine feet on the stairways, its revelations in the way of feminine toilettes. Potteries, and rare furniture, and cabinets crowded with objects from Japan and China—nothing is wanting to make it the type-mansion of a contemporary artist."

By Raymond Madrazo, perhaps the best painter of womankind to uphold beside the Belgian master, there is a subject interesting chiefly for its technique and embodying one of those odd studies of Spanish manners which could hardly be invented outside of the unconventional back-yards of the Peninsula. You feel, though, that this careless señorita, who has run up to converse with her monkey before she is dressed, whose linen is falling from her shoulders, and whose costume otherwise consists chiefly of an exaggerated girdle, will be a pattern of Spanish "morgue" and etiquette when the hour for full-dress arrives and the gentlemen begin to call. For the rest, it is a fine bit of chaste color-harmony.

"The Disputed Boundary" is an amusing genre subject, by Erskine Nicol, the Scotch peasantry delineator, whose mind takes its vacations in Ireland for the gratification of its love for fun.

By Louis Gallait, the greatest survivor of the school of Delaroche, though a Belgian, there is the "Confession." At the feet of a fallow, intellectual young priest, the very type of a lady's ideal confidant, who is seen in profile, falls a "femme éplorée," in a heap of draperies, her silky blonde hair on her shoulders, her attitude crushed and desperate.

Edouard Detaille contributes to the collection "Le Repos pendant la Manœuvre, en Camp à Saint-Maur," executed in 1869, and the real beginning of his fame. It has been highly praised by Théophile Gautier, in *The Journal Officiel*, by Edmond About, in *The Revue des Deux Mondes*, and by Paul Mantz, in *The Gazette*. The figures, a little too regularly studded about, like Hans Andersen's "hardy wooden soldiers," stand up in their chessboard uniformity with all the necessary individuality, when you choose to look at them, and with wondrous little-thinking faces beneath their bearskin caps. An early work of the late De Nittis, shows the "Promenade du Bois de Boulogne," with carriages and walkers going out through the avenue of the Champs Elysées at the blessed afternoon hour of liberty which releases the dandy and the lorette toward the freedom of the daily drive. By Troyon there are two cattle-pictures, not very large or important. By Bouguereau there are three examples of his best style; first, a large and showy picture representing peasant children grouped around a donkey; second, "Blind Homer," led as a beggar by a fine dark youth of twenty, with a series of dimmer figures in the upper part of the composition; and "Le Nouveau-né," a refined and very faultless subject of a shepherdess tenderly carrying a new-born lamb. Daubigny is represented by his large, exquisite, most poetical "Mois de Mai."

Other pictures in the collection (monsters in size some of them, and the sarcophagi of great lumps of dead capital) let us pass over with a light hand. By Boulanger, the friend and attentive follower of Gérôme, there is the "Appian Way in the Time of Augustus," with flower-girls, princesses in sedan-chairs, and naked African slaves in silver collars beating off the beggar-boys. Its merit is that it is a foil to Gérôme on his own ground, and makes the latter seem classical, serene, and perfect. The difference between a work of style and a work wanting in style is that between one of the balanced compositions of the Vesoul painter and such a pasticcio as this. By Edouard Dubufe fils there is the study (2 feet by 4) for the "Prodigal Son," which in some sort preserves this burned effort to the world in form and color. We remember seeing the large original in a place of high honor in the Salon of 1867, but it was never admired by the judicious, though the artist has conquered a great reputation. The large canvas was also the property of Mr. Stewart, and was burned in the West a few years ago, after reimbursing the owner for the high price paid for it by the profits of its exhibition in the principal American cities. By Yvon, the principal illustrator of the Crimean war, there is his smaller color-study for the "Battle of Inkerman." It has the dark and disagreeable effect not unusual in these condensed sketches. The same artist's "March of the American Republic," a colossal canvas, was hoarded among the Stewart effects, but was not shown. This allegory, painted some ten years



"AT THE WELL." PEN DRAWING BY JEAN BENNER.

(FOR DIRECTIONS FOR TREATMENT IN OIL AND MINERAL COLORS, SEE PAGE 94.)



ago, would probably have been liked by the majority of Americans if they had not heard that the French made fun of it.

American art was copiously, liberally, and, on the whole, intelligently fostered by Mr. Stewart. Huntington's large scene of "The American Court" would, perhaps, be the favorite of the greatest number of spectators. It represents General and Mrs. Washington presiding at a reception, and introduces sixty figures of revolutionary heroes and beauties of the time. By Church there is the great view of Niagara from the American side, some eight feet high by five in width; it is painted with a dash and freedom rare for Church. By Bierstadt there is a study of "Seal Rock," just outside the city of San Francisco, showing the natural arch in the cliff, like that at Capri or that at Etretat, and a gigantic breaker blown to powder as it lifts. James H. Beard shows portraits of two parlor dogs in a group.

The statuary includes several subjects which have made an immense stir in their time, and whose resting-place is known, perhaps, to few. Powers's "Greek Slave," one of six replicas made by the artist, represents a modern Greek girl captured by the Turks and exposed in a slave market at Damascus or Constantinople, nude, insulted, and haughty with the superiority of Christianity. Miss Hosmer's "Zenobia," walking through the streets of Rome in the triumph of Aurelianus, and crushed beneath her weight of Eastern jewels; Powers's two statues of "Eve," one before and one after the fall; and Randolph Rogers's "Nydia," or the blind girl feeling her way through Pompeii during the eruption, are popular and highly-appreciated works of sculpture in the collection. Of foreign sculpture may be mentioned two very decorative and elegant busts of maidens in white marble, heightened with gilding for the jewels and ornaments, by Aizelin.

The dispersion of the Stewart pictures calls attention anew to their purchase. In nothing was Mr. Stewart more characteristic. Every one knows his horror and his suspicion of being "used" in any way. One of the most prominent American paintings in his collection is "The Golden Hour," by Wm. Hart. Of its purchase the artist tells the following story, which also shows another gentleman, Dr. M—, in a most amiable light: "One day," said Mr. Hart, "there called upon me a gray-haired, fine-looking gentleman who ordered of me two paintings. After the preliminaries were settled he made the tour of my studio, in which I then had two large works, 'The Last Gleam,' and 'The Golden Hour.' 'Why don't you sell these?' he asked, 'to some of the great magnates? There is A. T. Stewart, now buying American pictures.' Of course I said I would be only too glad to sell them. 'I'll see what I can do,' he said. After he had gone I remembered that I knew nothing of my client—not even his name. That didn't trouble me, for if a man takes the pains to come to your studio and order pictures the presumption is he wants them.

"Not long after that, one very cold day, another respectable elderly man came to my studio. He did not announce himself, but said: 'I was told to come here and see a couple of paintings in your studio.' He was very much puzzled as to which he would take, but said he would take one and would send a friend around to decide which it should be. Then he suddenly turned to me: 'Do you know Dr. M—?' 'No.' 'He's a friend of

mine.' 'Then I should like to know him.' 'He's a great doctor.' 'All the more I should like to know him.' 'He saved my life once.' 'Then I should be delighted to know him.' 'He's very knowing in art matters, too.' 'That would be another bond.' 'I like you, Mr. Hart,' he said. Then he went away. His friend came, and 'The Golden Hour' was transferred to the gallery of Mr. A. T. Stewart.

"Meanwhile my orders were filled, but I had seen nothing of my fine old gentleman. Finally, one morning, in he came. He was pleased with his purchases, and gave the number of his residence to which they should be sent. But still no name. I was naturally curious. 'Mr. A. T. Stewart has been here,' I said. 'Has he?' 'He bought my "Golden Hour." 'Did he?' he answered. 'When will I get my pictures?' I returned to the charge, and related my conversation with Mr. Stewart, saying in conclusion, 'I'd like to know Dr. M—.' He did not answer, but with a few more words about his pictures left the room. I heard him go to the elevator, then suddenly a few rapid steps, and a head thrust in my door. 'I'm Dr. M—,' he exclaimed, and he was gone. Dr. M— wished to do me a service, but he knew Mr. Stewart well enough not to allow me to know who he was. And, wisely enough, for, true to his instincts, Mr. Stewart had first to satisfy himself that there was no collusion between Dr. M— and myself."

#### FLOWER-PAINTING IN OILS.

SEE that your design is well placed on your paper or canvas, not too high nor too low, nor on one side. Then block in in masses. Never begin by shaping carefully some single feature, else when it is alone you will probably find it is not quite in the right place and must be erased, and all your work will be lost. Make a rough dash or two to indicate certain marked points in the sketch, then one will tell the story on the other, whether they will come out right or not, and when you are certain of all it will be time for details.

If you are trying some flowers from nature, place them so that the light falls on one side of the study; seat yourself so that you see enough of the shadow side, and far

enough away to get full effect of light and shade. Put your lightest mass of color in full light, and see that the colors *are* massed, not sprinkled or peppered around all over the study. Do not place all the flowers looking toward you, but see the side and back of some. Do not make out every little stem and leaf to painful perfection, but let some of them get lost in the tangle. A little mystery is better, and suggestiveness is always pleasing.

Let the background set off the picture, not *be* the picture, and usually the colors in the study softly mottled together, with broad shadow, and not too brilliant tints to be spotty, will do this.

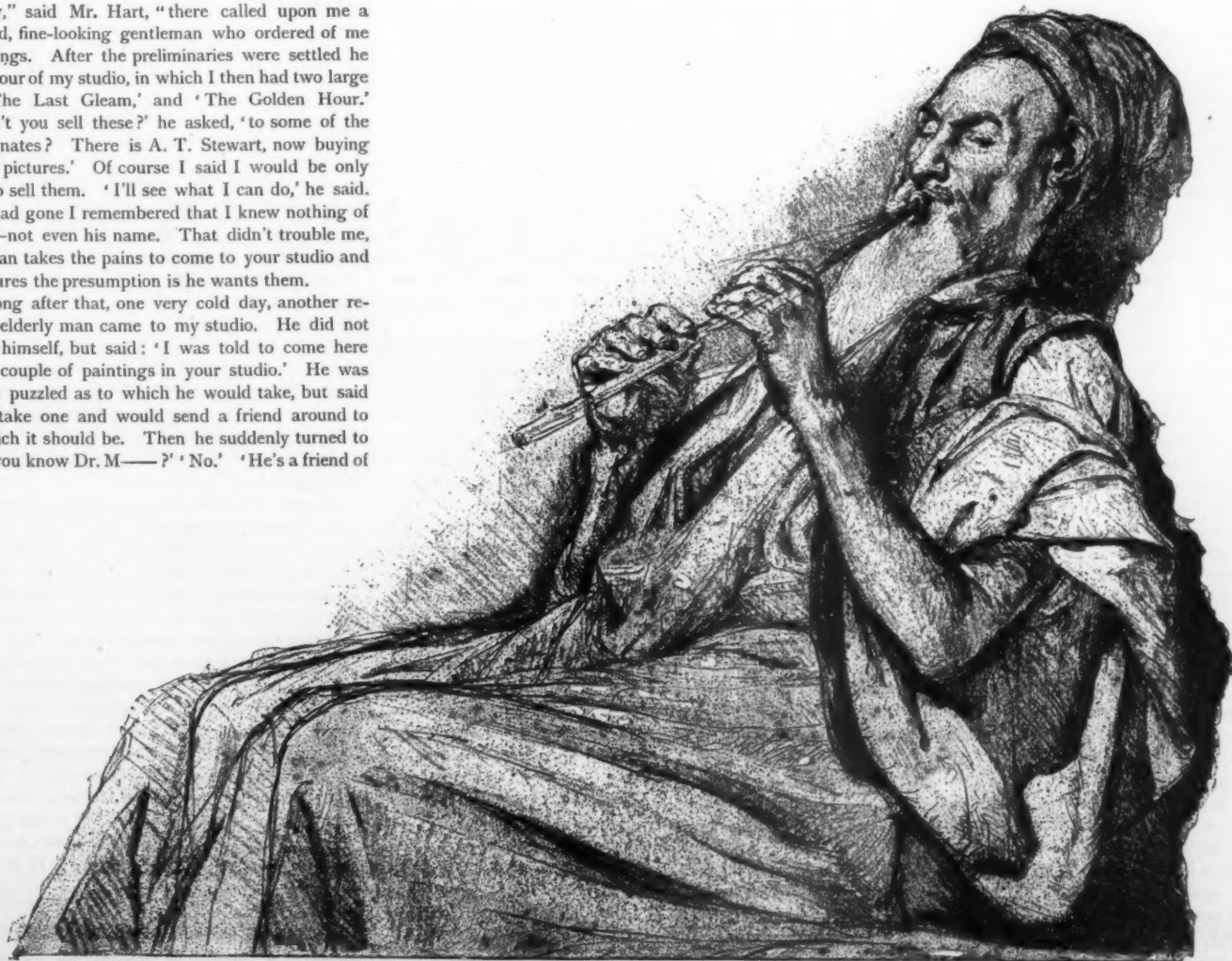
Keep your tints pure. Use brushes enough, and those that are large enough. Lose some of your little brushes. Your pictures will be better off. Forget each little part by thinking constantly of the study as a whole, and by trying for general effect. Do not leave out some that are away back in the shadow, but paint them so that it will seem as if you could reach away around the jug, or vase, or bunch, and pick them.

Study your shadow colors. Many amateurs simply intensify the local color, and never see the shadowy tint which is far more subtle. It is a help to read "Take this or that for such a thing," but only practice can teach the right proportions. Like Gail Hamilton's receipt for Boston brown bread, you must "Take—well, take enough." Careful work must tell you when you have enough. But there are certain helpful maxims which you can put up as guide-posts, and warning fingers, and critical reminders.

Keep the edges soft; do not put a nice little hard line around each petal and leaf. Paint shadows thinly; pile up high lights. Paint what you see. High light and deep shadow often obliterate both form and color. Paint from dark to light; never lay on high lights first. Paint even a white flower all in shadowy grays first. Paint directly; do not dab around in blind faith that what you seek will somehow rise up and appear to you out of the chaos. Study the harmony of the whole.

As to finish—that indefinable term—avoid extremes, but try to strike the happy mean between finickiness and a mere impression.

E. F.



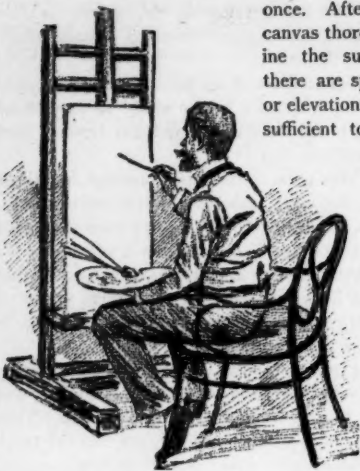
"THE SERPENT-CHARMER," PENCIL STUDY BY GEORGES CLAIRIN.



## PORTRAITURE IN OILS.

## III.—THE SECOND AND THIRD PAINTINGS.

WHEN the portrait is so dry that there is no "tack" to the surface, it is ready for the second painting. The



sitter is not needed at once. After dusting the canvas thoroughly, examine the surface, and if there are specks, grains, or elevations of any kind sufficient to catch light and mar the harmonious gradation of tone, lay the palette-knife nearly flat and scrape them off. As long as you are careful not to gouge at all, this process will improve the texture. Be

sure to stop in time, however; getting rid of blemish does not mean making smooth; that would be entirely wrong. The next thing is to oil the surface thoroughly with poppy oil, using a large bristle brush; then, with a large soft cotton rag, wipe off all superfluous oil. This will renew the freshness of the transparent colors that have dried dull, and make the colors of the second painting unite more kindly with those of the first.

The background, which has had but a thin painting, may now be laid in carefully with a set of mixed tints. Its prevailing tone should be kept lighter than the darkest tones in the portrait, and darker than the lightest. If it is to be cold and bluish for a fair subject, use the same combinations of color that were used for the half tints on the face, with deeper shades, composed of terre verte, raw umber, and black, for the lower part of the canvas. If the drapery should be white or very light, do not bring these darker colors immediately around it unless it is lost in deep shadow. If the subject is dark, you may use colors similar to the warmest shadows on the flesh; even rosy tones may be employed and allowed to deepen into brown madder and black as the lower part of the canvas is approached. Paint with a large flat bristle brush, making a short, vigorous stroke. Where juxtaposition and outline are involved, some degree of contrast is wanted for relief, but too much destroys harmony. Where the background is brought up to meet the contour of the head and figure, be very careful not to leave a hard line and thereby give an inlaid effect. No matter if you blur the contour a little, it is easily restored in the second painting, and will round out the better for it.

When the background is satisfactorily finished, you are ready for the sitter again. If it is not the same day, a little more poppy oil must be passed over the dry part of the surface. The palette may be set precisely as it was for the first painting, except that more white may be put in the lightest flesh tint. Have the light and everything arranged as it was for the first painting, and get the sitter in the same attitude, body and mind—if possible.

As the warm undertones of the face are all secured, there is now less danger of using the local flesh tints too freely. Begin, however, with the warm shadows again; but you may reduce them by adding tints from the first row prepared, to give the exact tone of the complexion as seen under the existing conditions. Of course the shadows must be preserved, and not destroyed with opaque color; but the texture may be made more flesh-like by bringing in local color.

When you come to the cool half tones, you may again borrow discriminately from the first row of tints; and, as the actual flesh tints are applied, give them all the life-like texture possible. It is much easier to do this now than when first working on the bare canvas. Next, use the very lightest tint where the light comes strong on the flesh; on the forehead, it will probably be broad, on the nose, fine and sharp, touching, perhaps, in the middle and again near the end; then, on the chin, rather broad and soft again, with less strength. Bring the pearly half tints against these lights as you see them in studying your model. In a very subtle way do these pearly tones bring themselves in to modify the more positive lights and shades. They are extremely elusive, and it is only

by careful observation that you will get a correct perception of them.

As you bring the color around the mouth, you will see where the lips may be touched to advantage. They will need more or less softening and toning with flesh tint and rose madder. Do not leave the line of the mouth hard and distinct, even if it is ever so firm in its expression. You will probably find the mouth more difficult than any other feature. It is the most changeful, and the least likely to look natural when in repose. Much depends upon the touches of shade around it, at the corners, below the under lip, and upon the upper lip. Anything that tends to give the latter length and convexity, makes the expression more stern; while curling it, and shortening it, gives a gentle, or, perhaps, a pathetic expression. It was an observing person who invented that very old saying, "Keep a stiff upper lip," which meant, keep a determined spirit. Very clearly do the delicate, facile muscles of the upper lip indicate the spirit of the possessor. It is the emotional part of the character that shows itself most in the mouth, while the purely intellectual is expressed by the eyes. Have not the eyes been called "the windows of the soul?" It is not difficult to modify the expression of the eyes when they are once laid in faithfully; if the first painting is really good it is not necessary to go entirely over them again, but only to soften here, and strengthen there. Increasing the high lights on the eyes gives vivacity, perhaps sharpness, of expression; while subduing them, and deepening shadows, gives dreaminess, or, it may be, dullness, if carried too far.

Treat the outlines of the features with great care, rounding and softening them; at the same time, be sure that you do not sacrifice truthfulness in striving for excellence of finish.

Repaint the ears and the neck, as you did the face; they are susceptible of the same improvement.

The amount of repainting that the hair requires, depends upon the success of the first painting. Of course the contour of the head must be perfected by bringing the hair a little on the finished background. Also, where the hair comes upon the face and neck that have been repainted, it must be reproduced with light, soft touches. Do not be afraid to bring the hair right on fresh paint; it will be the softer and prettier for it, provided you can do justice to it without much manipulation. If the principal masses of hair were laid in naturally and effectively the first time, it is best to let them alone; sometimes a few strokes of the brush may have produced such a happy result that one does not want to risk any modification. The half tints and the lights may need strengthening or toning, while the shadows are satisfactory. In deciding as to what is needed, be sure to take far-off views; close peering is altogether futile.

When there is a beard to be painted, follow the instructions given for painting the hair. Of course, in either case, the treatment must be adapted to the particular style or kind. The beard is much coarser than the hair, and sometimes quite different in tone; touch and color must be varied accordingly.

Regarding drapery, general instructions have already been given. When anything dark or highly colored comes near the face, it is best to paint it in quite early, that you may see the flesh tones in relation to it. A white collar must be much subdued with shade. If there is a broader or stronger light on it than you want, allow less. If compromise is ever justifiable, it is in dealing with hard, opaque white.

A black coat or dress must have Vandyck brown in the deepest shades, especially where there is actual indentation.

Silks and satins require very decisive angular lights and a free use of cool half tints. Velvets have broad soft lights and deeply shaded folds.

Lace needs a mere film of color over the finished undertint, except where the design shows opaque markings; these, where the light strikes them, may be made more or less sharp, to suit the kind of lace to be imitated. This applies equally to white lace and black. Where folds or plaitings give many thicknesses, of course there is also some opacity. All transparent material is treated in a similar manner.

As the first portrait is expected to take in the bust only, no mention has been made of the hands. When these important members are painted, see that you put honest work on them. The hands should not be slighted any more than the face. Sometimes they go very far to express character; sometimes they are very beautiful; in any case, they demand faithful, consistent treatment.

First, let them be correctly drawn. If any foreshortening is required, be particularly careful. Assuming that the drawing is perfect and that there are no ugly black lines left between the fingers or anywhere, you may take the same rosy tint that was used for the nostrils and ears, and lay it in between the fingers and wherever there is any glimpse of the inside of the hand. Of course this does not apply to a full view of a palm, only to a partly-closed hand. After this mix a set of tints as for the face, and begin to paint in the shades first, and so on to the lightest flesh tint. All the warm tones of the hands should be rather rosy than yellow or brown, and the cool half tints may be used freely. On fair, delicate hands, these should be very pearl-like.

When bare arms are to be painted, model them as carefully as you do the features of the face. Keep strong lights as well as dark shades somewhat within the outlines, that you may have roundness of surface. In the first and in the second painting, give all the consideration to texture that you gave in painting the face. To do justice to a muscular arm, one must have some knowledge of superficial anatomy. Indeed, the sooner the study is taken up the better.

When the second painting is finished and has had time to dry, it is to be oiled with poppy oil as before, to be ready for the so-called third painting. This should, however, be no more than a final touching up; that is, if the previous work has been really satisfactory. You may have thought that you were doing all that you could do in the second painting. Nevertheless, you will find that the time has just come for you to perfect the work. There is no general painting of surface to do; you have only to view critically, and touch where you will, to strengthen, or subdue, or tone, as the case may be. Where you use transparent color, it may be very thin, a mere glaze, and but few tints need be mixed. A tone may be modified with any appropriate color, thinned with linseed oil. Black, neutral, or gray, may be used with impunity now that the warm undertones are effectually secured. Some use these cold colors freely in the earliest stages of the work. If the purpose is to produce ashy pallor, it is the right way; but, by using warm and more transparent colors first, you can, in the second and third paintings, employ cool tones that will give delicacy without pallor. A little rose tint may be made to steal over the cheeks if they will bear it. Light flesh tones will not be needed except for slight touches. If there is anything like a hard line to be seen soften it. You may carry little diagonal strokes across an outline and make it appear broader and softer.

Study the eyes: stand well back and compare them with those of the sitter. See if the lashes will bear bringing out a little more, and if the shadows are harmoniously toned. On work that is about finished, the slightest touch of color is very telling.

It will be well if, before the surface is dry, you can suspend work, and then come upon the portrait afresh to see if it impresses you in the same way as before, or if anything further is suggested. Try to accomplish all that you are, at this stage of practice, equal to, but no more. A touch too many means retrogression.

All oil paintings should be left several months, at least, after being finished, before any permanent varnish is put on them, and then there should be just enough to keep the dark, transparent colors looking fresh, and not enough to give a varnished appearance—that would cheapen and ruin any picture.

Soehnée's French retouching varnish is good; but, for a more lasting varnish, use the best mastic. It should be thin—like water, and not like syrup. Spirits of turpentine may be used to thin it, if necessary. Use a broad bristle varnishing brush, passing it regularly over the canvas without touching any part more than once. Be sure that there is not enough left anywhere on the surface to run and form drops. Hold the canvas obliquely and view it with the light striking across it, to see that no places are missed or over-charged. Leave it to dry in a rather warm, clear air, away from sun, wind, and dust.

If your work is liked by competent and impartial critics you may feel much encouraged. It will be long before your technique will be faultless, especially if you have to work alone; but whatever talent you develop, whatever skill you acquire, will be like capital in hand, ready for future enterprise.

H. S. SAKING.

THE words "hand-painted" are always expected to enhance the commercial value of fancy articles offered for sale. As a rule, the rejoinder of the purchaser



might be, "If these are 'hand-painted,' I will take something that is not." When allured by the bewildering displays in some of our poorly-lighted shops it is well to cultivate a righteous aversion to trash.

## Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

**BACKGROUNDS IN PORTRAITURE.**—A correspondent writes: "What would be the best general background for portraits? I have no room to store a number of canvases of different shades." Although I have, probably, over forty backgrounds and combinations, one suffices for nine tenths of my portrait-heads. The ground is 5x7 feet, of a light cool gray color painted in distemper, and, of course, perfectly "flat." Oil colors would be desirable if it were not for the gloss or reflections which they give out in certain lights. Flannel sheeting dyed a pale gray is excellent and does not dent like the distemper-printed ground. It is, of course, put on a stretcher which hangs on pivots—precisely like the dressing-mirrors in use. By this means one is enabled to change the tone of the background to any degree desired by simply tipping the ground forward or back. If pushed back at the top to an angle of, say, 25 or 30° the result is almost white; when reversed, of course, the ground goes into shadow and the result is a dark ground. With a swinging leaf or side-screen hinged to the upright sides of the frame the ground can be made still darker. It will be readily seen that every possible grade can thus be produced and an atmosphere produced about the head which would be difficult to obtain otherwise. Ordinarily I place my sitter in the light which I consider best for likeness and artistic effect, then secure the desired contrast of background by swinging or tipping the screen to the proper degree. In this study of backgrounds or relief I can quite appreciate the point of the old story concerning Sir Thomas Lawrence, which, in effect, was that the father of a young art student sought a position for him in the studio of the great painter, declaring that he might earn his salt, perhaps, by painting in backgrounds. Sir Thomas replied that he who could paint his backgrounds would be able to finish the pictures. The photographic fraternity, I think, is much indebted to Mr. Sarony for first emphasizing the great value of strong lighting and effective contrasts in backgrounds and sitters.

**AN INEXPENSIVE METHOD OF PROVING NEGATIVES** by those who have limited, or no means, of printing, is to make transparencies from them. Simple as is this process of printing by contact, I find that some of our amateur friends are not succeeding as well as one might expect. The transparencies may be made the same size as the negatives, or they may be larger or smaller. An ordinary printing-press the size of the negative is desirable, although not essential. A series of black paper mats with various-sized, and different-shaped, openings should be provided. The material used for them is usually known as "needle" paper. It is thin, smooth, and opaque enough to protect the margins of the plate. For portraits, an oval shape is best; for landscapes, the square or double elliptical. After thoroughly cleaning the back of the negative, place it in the press, and then upon this adjust the opening of the mat, so as to expose the choice portion of the picture. It may be best to fasten the mat to the negative or press with sticking paper. Now place your unexposed plate face down upon the mat, and over this either black paper or dark cloth, so that no light be reflected. Be most careful that no light reaches your plate. Now, at a distance of, say, two feet, rest your press, and with your watch in hand open the door of the dark-room lan-

tern. The exposure, of course, will depend upon the density of the negative and the power of the light. In my own practice I use the same distance and same light for all negatives, so that I may have a standard, and vary the time of exposure with the density of the negatives. At the distance named, and with a four-foot burner, a reasonable margin is given for timing the picture, which, with a good, bright negative requires about ten seconds. Nothing will take the place of experience in timing, so one must make some experiments before feeling certain about exposures. But there is quite as much lee-way in developing transparencies as in negatives, and the same methods used in negative development will give good results with positives. Of course the best color is obtained with oxalate, and the solution of bromide should be used if there is the least indication of over-exposure. The development should not be carried to the extent that negatives are: simply till the lights are well covered. Fixing and washing should be done with the same care as with negatives. If enlargements or reductions are wanted, a long cone or box should be provided, into which your camera will slide. Say, for instance, that the camera-box is 8x8 on the outside. Provide a plain wooden tube 9x9 on the inside, and, say, twenty-four inches long. One end, of course, is open, and the other end is arranged with adjustable apertures the size of the negative to be copied. Brass springs or "fingers" will hold the latter in place. Having adjusted the negative turn it toward a clear, uninterrupted light—northern sky light preferred—and run the camera into the dark tube until the image on the ground glass is the size required; then focus, expose and develop in the usual manner. If the camera has sufficient bellows length the image, of course, may be enlarged if so desired. I have often reproduced card and cabinet negatives in this manner to nearly life size with excellent results. In the case of small transparencies suitable frames can be had of the stock dealers; or, failing these, a sheet of glass of the size of the picture may be covered with ground glass varnish—a formula for which has been published in these columns—and placed face to face with the transparency and bound with sticking paper. Amateurs will find this an admirable method of proving their negatives, and, after all, it is not much more expensive than getting the prints made; and then one has the satisfaction of assuring one's friends that "I did it!"

**PAINTING ON BROMIDE PAPER.**—An artist friend asks how to prepare the bromide paper for painting on it in oil colors. The vehicle for holding the sensitive compound on the paper is an emulsion of gelatine, and this, of course, is a "size" itself—so, I have found that where the image well covered the strainer the paint would "bear out" without any preparation. But it is safest to apply to the surface a sizing of good clear glue or gelatine, being careful to put it on very smoothly and not too hot as it might dissolve away the picture. Of course the picture should be mounted on good strong muslin. I find that sold as "night-gown" muslin is best for the purpose; it has large, smooth threads and gives the effect of canvas.

**REMOVING PHOTOGRAPHS FROM MOUNTS.**—"A traveller" wishes to remove the photographs gathered in foreign lands from their mounts and paste them in scrap-books. Let him carefully split the mounts, and remove from the backs all that is possible without injury to the picture; then place them in a pan of hot water and be patient! In a few minutes most of the photographs will lift easily from the mounts, while others will require a second or third Turkish bath before leaving the cardboard. Do not undertake to remount carbon prints as the hot water will be likely to dissolve away the picture entirely!

**STEREOSCOPIC PICTURES WITH ONE LENS.**—Nothing is more simple than making a stereoscopic picture with one lens if the objects before the lens can remain in position. Say with a 3x4 lens, box and plate you make an exposure. Have your box so that you can slide or move it directly to the right or left, but exactly

in horizontal line, two and five eighths inches—never more than three inches—and make on another plate the same picture with the same exposure. Be sure that there is the same extent of picture in each. For instance, you may have a landscape with a tree or any other object, which is half an inch from the left side of the picture; in the second exposure see to it that the tree or object occupies the same relative position on the ground glass. After development and printing, the pictures must be reversed in mounting, the centres not to exceed two and five eighths of an inch apart. If the latter distance is exceeded there will be a painful effect upon the eyes, and a distortion in the picture. I mean by "centres," of course, the distance from any given line or object in one picture to the same object in the other.

**DEFECTIVELY MOUNTED LENSES.**—Speaking of this matter of distance between centres in mounting and of the difference in the sizes of the photographs, I feel confident that the marvellous pictures of the stereoscope have fallen into disuse more from this tendency to exaggeration, than from any other cause. Even the lens-makers have overlooked the fault. Recently, upon applying to Dallmeyer, in London, for a set of portrait stereoscopic lenses, he furnished them to me on flanges which brought the centres of the tubes full four inches apart. I called his attention to the defect and he admitted it, but it was too late to alter them before my sailing. I tried the lenses, as he had mounted them, and the results were curious, to say the least. A child's head presented a chin not less than one foot long; and other features were proportionately exaggerated. I removed or cut down the flanges until the distance between the centres was that of the ordinary distance between the pupils of the human eye, and, after that, the pictures no longer showed distortions.

**THREE IN ONE.**—It is not generally known by photographers that all of the double combination lenses of the best manufacture can be transformed into three separate lenses of varying focus and power—first, the regular combination; then each of the single lenses separately. There is usually a difference in focus between the front and the back lens, so, when adjusted—always in the back end of the tube—the image varies in size. If the two lenses vary in diameter, the tube must be altered so that each will screw in, or a special brass work is procured for the non-fitting lens. In using either of the components as a single lens the stop should be placed in front, or next to the concave side of the glass. Of course the front lens when so used should be reversed; that is, the convex side to the plate, and the concave or plane side to the object. The single lens will not give good definition with so large an aperture to the stop as in the complete combination. The successful experiment has been made of combining the front lens of a short focus combination, say four-inch equivalent focus, with the back lens of a nine-inch, securing a result of about six or seven-inch focus. In such a case the stop should be placed nearest to the short focused lens.

**AS TO THE PERMANENCE OF PLATINUM PRINTS.**—An admirer of the beautiful prints made by the platinum process, asks if they are permanent. This is a question somewhat difficult to answer, for while, theoretically and "officially," the platinum picture is declared to be unalterable, my experience is to the contrary. I was the first "licensee" of the process in America, and was delighted at the charming results obtained by its use; but all of my pictures have proved first or last unstable—all turning a yellow or dingy red. Possibly, with great care, small pictures may, in limited quantities, be so treated as to be made permanent; but I fear that large prints are too unstable to be used for portraits to be finished in crayon. My present belief is that a developed print, by the silver process, is the most permanent form of all photographic prints aside from the carbon or pigment printing processes. I have a number of developed prints, made twenty years ago, which have been exposed to all sorts of atmospheric changes and yet give no sign of fading or changing.



SUGGESTION FOR FAN DECORATION.







DECORATIVE FLORAL STUDY, NO. 3. BY VICTOR DANGON. "CHINESE PRIMROSES."

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 94.)



# DECORATION & FURNITURE

## THE PROVINCIAL ART GALLERY.

### PRACTICAL SUGGESTIONS FOR ITS CONSTRUCTION AND ARRANGEMENT.

**A** SIGNIFICANT token that the interest in artistic matters, which for the last ten years has been a marked feature in almost every part of the country, is something more than an artistic mania, and, consequently, a passing phase, is evidenced by the numbers of small but permanent collections which are in process of formation.

As soon as the means will permit, a home is sought for the collection. The first impulse is to model after the art galleries in the larger cities. Not infrequently a well-appointed and organized art collection in a Western city with the prairie at the door will be found sandwiched between business houses in a "Palace Block" on the most crowded thoroughfare in the town.

So long as the collection is housed in rented rooms this may be the necessary thing. But the moment a permanent home becomes possible, the heart of the town in any place of moderate size should be abandoned and art and business seek separate directions. If no æsthetic reasons prompt this, one of the first considerations, the dangers by fire, should do so.

Some of the smaller New England towns have modest little art galleries that might well serve as models. Notable among them is that of the Portland Art League. Some are combined with libraries and reading-rooms, as at Concord and Pittsfield, Mass. These are away from the noise and the bustle of affairs, in quiet little temples of their own.

The first step should be to secure a suitable building lot in a desirable situation—desirability comprehending appropriate surroundings and quiet, combined with accessibility. On this ground the art gallery should stand an isolated building, since with isolation goes not only safety, but a margin of land that may add to its attractiveness and permit of its extension which comes in time.

In small galleries of this sort—that of the Portland Art League cost \$2200—the architecture should be without pretension. I have seen the miniature temple and clipped editions of the Parthenon serve this purpose, but prefer more domestic architecture, since this not only "goes" better with our landscape but is better adapted to our customs—the latter is a consideration not to be ignored. On the other hand one may urge the unfitness of the bric-à-brac architecture which, masquerading under the name of Queen Anne, is undignified and unworthy the serious purpose that underlies the rearing of a home to art. Either extreme is to be avoided.

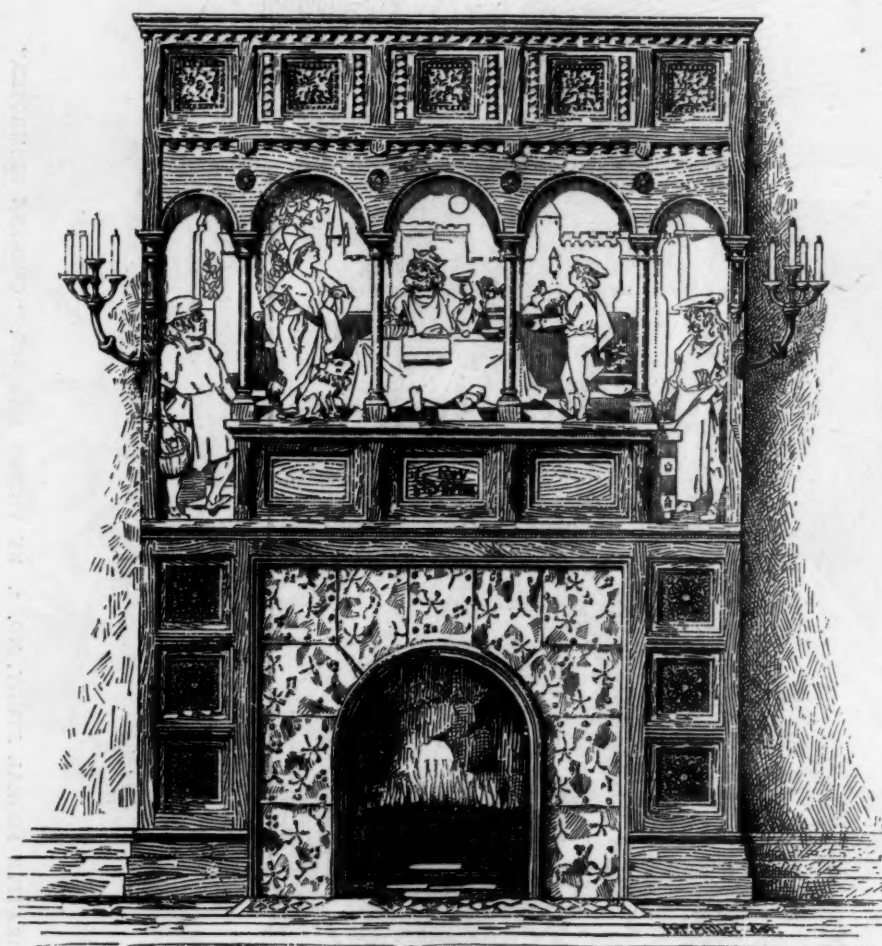
at least three main rooms. One should be a reading-room where may be found the current art publications; another an office and conversation or reception-room combined, and the third and principal room the art gallery. Whatever picturesqueness, quaintness or piquancy may be desirable in the architecture should find expression in the reading and reception-rooms, which should overlook the street, and there side-lights in windows may be introduced at discretion. In the interior also, broken lines, corners, projections, sloping eaves are not amiss. But let the art gallery be remote from the entrance; let it be symmetrical and lighted only from the roof.

Of the size of the gallery, to be determined somewhat of course on the probable increase of the collection, each town must be its own judge. The probability is that this room will for some time accommodate such paintings, drawings, etchings, photographs, casts, and other objects of art as the association may own. It will be for the trustees or the curator to decide how the space is to be distributed in relation to the various departments; but something may be said in a general way on the subject, by way of suggestion.

There is usually a tendency to make the skylight too large. A light too glaring is not so great an evil as a light not strong enough; but it is an objection, and the skylight must be provided with shades to modify the glare on sunny days.

It is the experience of all galleries that for relief of art works no color equals dark red, nearer maroon than crimson; the richer the texture the better. Felt is sometimes used, but it is too expensive except for inclosed cases. Merino is admirable and cheap. Canton flannel is cheap and effective, but it is as inflammable as tinder, and should not be used; a single spark will ignite it. Temporarily, the color may be washed on the roughly plastered wall.

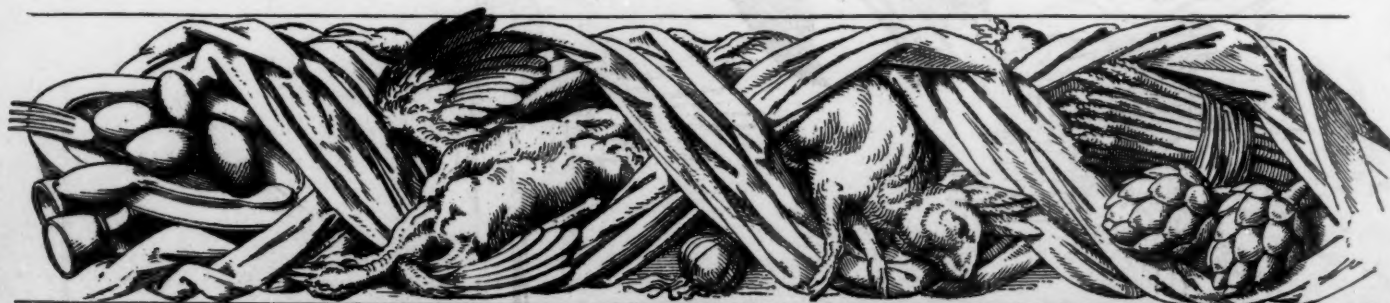
Let us suppose half the wall space in the gallery allotted to pictures. The other half may be provided with cases, which, in lieu of other objects of art, may hold engravings, etchings and photographs, if it is not desirable to frame them, or small casts and busts. The



CHESTNUT MANTEL IN THE DINING-ROOM OF W. H. NEWBOLD, PHILADELPHIA.

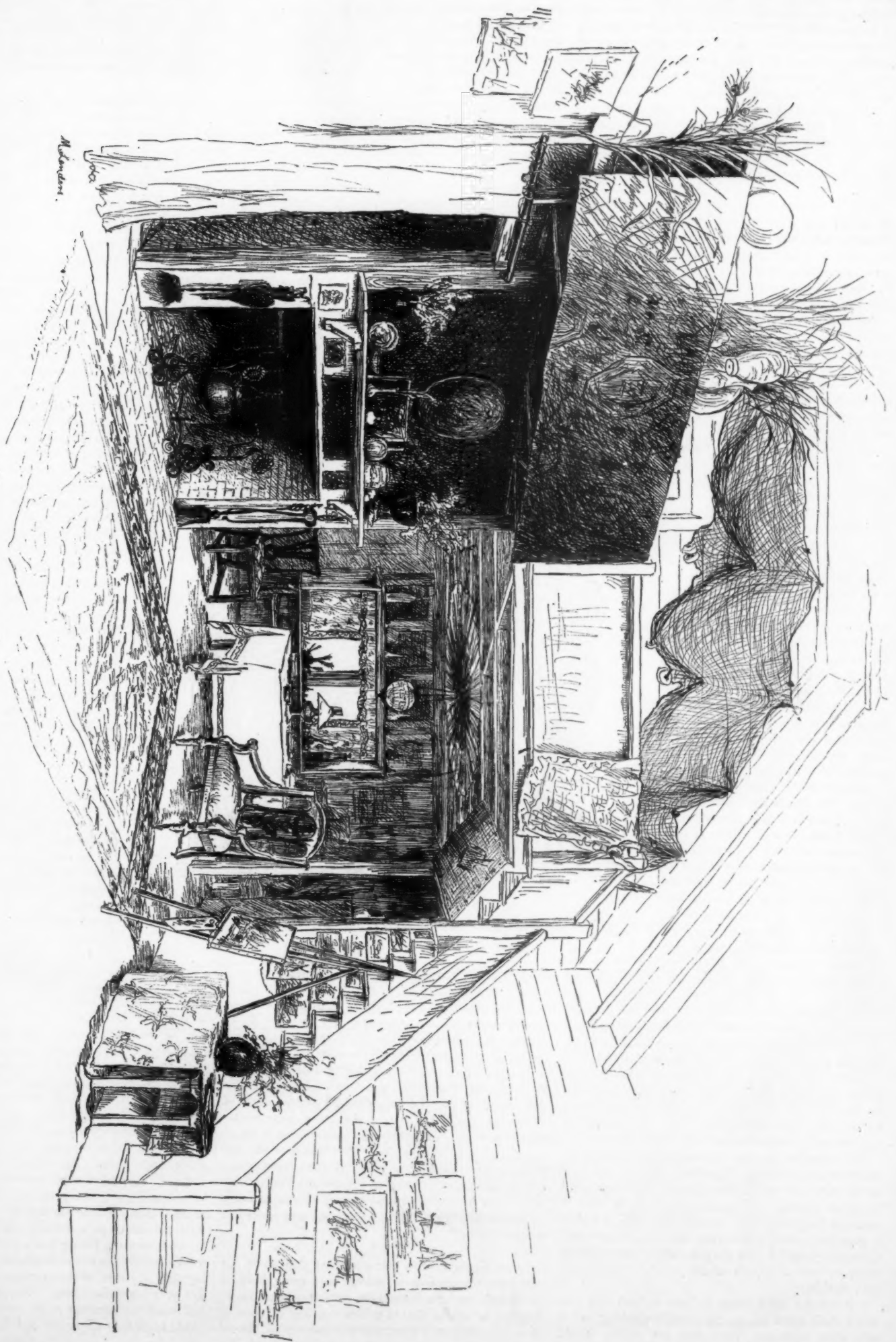
DESIGNED BY C. M. BURNS, JR. (THE PAINTED TAPESTRY PICTURE BY E. ARTHUR WAS PUBLISHED IN THE ART AMATEUR, NOV., 1896.)

The simplest form of an art gallery that shall serve the needs of a small place for a period, say, of ten years, and that can be built of frame and shingles for \$3000—as the outside limit should be—is a one-story structure with



MOTIVE FOR A DINING-ROOM FRIEZE OR PAINTED PANEL DECORATION.





STUDIO OF MRS. C. B. COMAN, IN KEENE VALLEY, N. Y.  
 PEN DRAWING BY MISS M. LANDERS, OF CLINTON, N. Y., SHOWN AT THE RECENT ARCHITECTURAL LEAGUE EXHIBITION.

cases should be at least four feet high and two feet deep, and mounted to the height of a dado from the floor. The space below may be screened off by a straight piece of unobtrusive stuff—we will say a width of Japanese chintz, écru and gold. Here will be a very convenient storage place for an emergency. Above the cases the wall space will be for paintings or other framed works. The cases may be of pine, stained to harmonize with the wood used elsewhere. The front should have sliding panels filled with plain sheets of glass, two and a half feet being a good width for each panel. Instead of shelves inside the cases, have boxes of different sizes. By this means the cases can be arranged without trouble so as to permit of any sort of display desired.

To go a little more closely into detail—granted a case eleven feet long lined with red felt: First we have two boxes two and a half feet long. One, a foot higher than the other, is placed in the rear, and in front of it is the lower box. Both are covered with red felt, and the effect is of two steps reaching within six inches of the front of the case.

The next division in line with these is a series of four shallow boxes three feet long carried higher in the rear and making a series of steps descending to the front. These, as all the boxes, are covered with red felt. The next division is one large box two feet square. The last is another series of graduated boxes three and a half feet long and arranged like the second division.

This is merely an arbitrary arrangement, and, as is seen, can be varied to suit whatever articles it may be desired to exhibit, and if need be any division can be rearranged without disturbing any other part. Suppose, for example, it were desired to exhibit a collection of red vases. In that case the red lining would be valueless for purposes of relief. But a piece of "old gold" can be hung on a rod as a curtain on the rear wall of the case and, laid over the descending steps made by the boxes and the vases, afford perfect relief without disturbing or interfering with any other part of the case.

Another advantage is in allowing different objects special prominence regardless of what else may be in the case. Suppose, for example, we have a group of old Satsuma, or a collection of photographs of Luca della Robbia reliefs. The Satsuma is arranged on a series of steps making one division. Next is a single box on which is a lofty vase or antique bust. The vase or bust has its own distinction by virtue of its position; at the same time it bars the delicate Satsuma from the next department. The effect—the massing of the pottery—is agreeable to the eye. At the same time each piece may be studied by itself. If it were the Luca della Robbia photographs, the arrangement would be equally valuable.

Both with a view to effect and for the purposes of education, articles in kind should be kept together. Thus, Sèvres should be kept distinct from Dresden, Moorish plaques from cloisonné enamels. Schools of engraving, photographs of paintings of different men, periods and nationalities should make distinct groups. In this way even untrained eyes will catch the salient features and soon learn to differentiate styles. There is no more subtle method of art education.

It is presumed that the collections in small towns are chiefly seen by daylight. If artificial light is used, the electric light is preferable, provided the glare is subdued by proper shading. The great argument in its favor, of course, is that it does not materially affect colors, and as it gives out no heat it can be introduced inside the cases, screened by shades from the eyes, which always find it trying to look at objects minutely with a confronting light outside.

It is well for rarer curios to have at least one case which shall stand out in the room, something like a lofty glass aquarium. Here, also, the shelves should be irregularly arranged. On one side there may be two narrow glass shelves on which small articles can be seen close at hand, and a third reaching half the length

through. On the other side may be one narrow shelf near the top, and the rest of the space is left free. This arrangement will accommodate a number of objects of different sizes, none of which will interfere with the others.

An interesting annex to many of the smaller art galleries is a collection of objects of local historical interest, which, if not exactly pertinent to the cause of art, will have, if they do not now have, archaeological interest, and in time become more and more valuable. There is such a collection in the art gallery of Pittsfield, Mass., where are displayed Colonial invitations to balls, Colonial muster rolls, uniforms, drums, and tattered ensigns, great-grandmother slippers and laces, scraps of homespun from log-cabin looms, etc., etc. In the history of towns, what is everybody's business is nobody's business, and a well-organized art club may very properly add this care of local traditions to other cares in the interest of posterity.

In conclusion, do not consider an art gallery properly equipped without at least a half dozen camp-chairs.

M. G. HUMPHREYS.

#### NOTES ON DECORATION.

THE rage for mere novelties continues, and seems to be unappeasable, so that a well-known firm of decorators finds it profitable to pay a man to do nothing but



SUGGESTION FOR AN UPRIGHT PIANO.

FROM AN ITALIAN PAINTING OF THE SEVENTEENTH CENTURY, IN THE INDUSTRIAL MUSEUM, BERLIN.

invent new materials for decorating and new combinations of old materials. As in the days when an oil-painting was popularly held to be a work of art because it was an oil-painting, so, now, embroidery on leather or painting on plush is held to be "the thing," and little or no attention is given to design or execution so long as the materials used are those demanded by the latest craze. Some decorative art societies are in part responsible for this; but their members may plead the excuse of lack of knowledge of anything better. So cannot certain architects and artists, who do more than anyone else to create a depraved taste for novelties. Their motive is only too plain; it is to spread their talent as thinly as possible over an enormous quantity of remunerative work, curiosity about some new material or method often inducing customers to overlook hurried execution and entire absence of ideas.

LET a person consider for a moment that all of our customary conventional ornaments have come down to us through centuries of constant use and constant modification; he will be slow to believe that any of these is likely to be improved upon, that an Ionic capital, for instance, may acquire an added grace at the hand of a modern architect. All that can really be done with such well-known forms, is to adapt them each time to the

places which they are to beautify. The proportions, the boldness of the relief, the color, not only may, but should be changed in every case; but the essential form must remain the same. Yet the work of adaptation, when well done, results in an originality almost as decided and as beautiful as that of a well-knit human frame, which no one finds uninteresting although it has not a single feature that is not common to all humanity.

BUT, if it is too much to expect that people will learn to make proper and original use of the traditional decorative forms, why cannot our searchers after novelty take new forms from the inexhaustible storehouse of nature? It will be said that it is being done. But how? Either the natural shape of leaf or flower is reproduced as in a picture without regard to the place which it is to occupy, or else it is "conventionalized" by rule of thumb. In either case there is no design, no decorative idea. The decorator should have in mind a distinctly formulated need. He should say: "I want a cornice for this room, a border for that panel;" he may, then, expect to find in nature something which, modified, much or little, repeated or interchanged with something else, will fill his need.

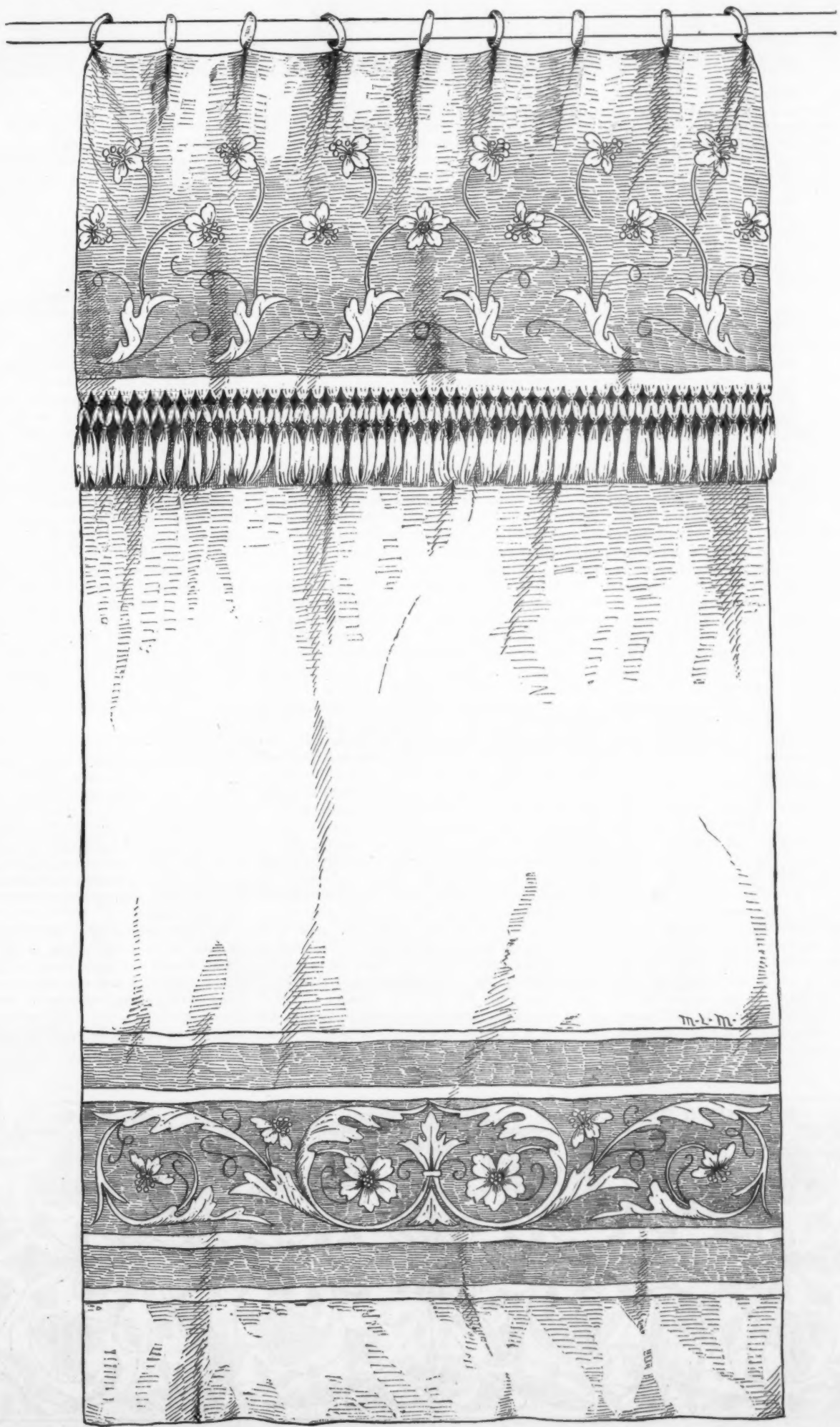
IT is a not uncommon practice in some European countries to lead a vine or a plant of ivy into a room through a hole made on purpose in the window-casing, and to train it around the room, next the ceiling, so that it may serve for a natural cornice. A clever young American lady, who had seen something of the sort, has decorated one of her rooms with a painted vine carried around at the top of the walls in similar manner. It is natural—too natural; but, as decoration, it is an utter failure. It looks as though intended for a "trompe d'œil," though it does not deceive for an instant. It fits its place but badly, and, being a work of art, there seems no reason why it should not. If the lady in question had simply taken a hint from the natural vine and had worked out, after several experimental essays, say in charcoal, on the wall itself, the exact combination of leaf forms which would look best in her room, she would have invented a novel decoration, and would discover, when she had finished, if not before, that she had been conventionalizing nature in the only proper way.

THOSE who may like to begin the practice of designing ornament after nature will find it necessary to study the works of other designers in order to see how the natural forms may be modified until, in some instances, the original is not distinguishable, although much of its characteristic grace or beauty remains. It is well to begin with the study of Japanese art, but forms so slightly conventionalized as

theirs are hardly suitable for our solid, or seemingly solid, houses. The Persian is more conventional, while, in his treatment of flowers, he still keeps pretty close to nature. Let the beginner look over his back numbers of *The Art Amateur* for specimens of Persian ornament and compare the drawings of jonquils, pinks and hyacinths which he will find with the real plants. If, then, he knows of a use to which he would put a lot of old Persian tiles, if he could afford them, let him paint a similar set himself, only taking native American plants, such as the dicentra, the spring beauty, or the dog-tooth violet, which will be blooming all over the country within a few short weeks. He will find that to fill his tile well with a form that will be as decorative as the Persian, he will have to depart a good deal from the most symmetrical model that he can find in nature, but he should do so unhesitatingly and should change and change until his work seems to belong to the place for which it is intended rather than to the woods or the fields, never losing sight, however, of the structural character of the object he is conventionalizing. One experiment of this sort will teach the amateur more about ornament than he would learn from the established authorities in an age.

IF the experimenter cannot draw well free-hand, a simple apparatus which any carpenter can make for him





DESIGN FOR A PORTIÈRE. BY M. L. MACOMBER.

will be of great use. It consists of a double frame, the two parts of which are hinged together, each having a glass properly fastened in. The plant is to be laid between the two frames, a sheet of thin drawing-paper is laid over one of the glasses on the outside, and a lamp is placed back of the affair so as to throw the shadow of the plant against the sheet of paper, on which it may be traced with a lead pencil. The double frame may be held like an ordinary drawing-board, or it may have a support added, as drawing-boards sometimes have, in which case it can be placed on a table, leaving both hands free. The outline thus obtained is often very suggestive of ornament. It may be gone over lightly with pen and ink, and any number of rough sketches in charcoal may be made over that. ROGER RIORDAN.

#### PRACTICAL LESSONS IN CHINA-PAINTING.

##### III.—FIRING—GILDING—TINTING—TREATMENT OF WHITE FLOWERS.

BEFORE giving further directions for painting, I will make some suggestions to those who may desire to fire their own china. The portable kilns of Stearns Fitch & Co., of Springfield, Ohio, have previously been recommended in these columns, and I can fully indorse every good word that has been said for them. I would not advise getting one for amusement, for heating and managing a kiln means work; but if you have a considerable amount of china to fire, and have to express it all to a distant town, then it pays to get a kiln.

A few years ago I bought a medium-sized kiln, such as I speak of, for a class that was formed at a remote summer resort, and we used it every week with perfect success. In the first experiment, just as quick as we looked through the tubes and found that our pieces were losing the red glow and attaining a white heat, we let down the coals. This was too soon for the carmines, but we put them in again at the next firing and they came out without a blemish. After this, we made no mistakes and had no accidents. We had set up the kiln in a large, square garret with rows of low-lifting window-sashes on every side; these gave draught enough to carry off all the fumes of the charcoal. We always finished the firing in time to leave everything safe before night. In the morning the kiln would be perfectly cold and ready to give up its treasures. The directions that come with the kiln are quite sufficient in practical hands.

Of course those who do their own firing do their own gilding; many like to do it in any case. Liquid gilt is easily applied, but when fired it has a silvery tone that is objectionable. Marsching's liquid gold is, perhaps, the best of the kind. When laid on heavily it has a rich appearance, but no preparation of the kind equals the French burnish gilt. The latter is expensive, and the burnishing process is rather laborious, but it can be made to compare with the best that is turned out by the trade. For bands on plates a turning-wheel is really needed—Alling's is excellent for the purpose—but this and other mechanical aids one tries to dispense with if the decorating to be done does not warrant the expense involved. For variety one may copy that Japanese style of gilding, which consists of fringed darts that are conveniently irregular. Also the gilt that is some-

times brought into the designs themselves, requires no mathematical regularity, and as this is likely to be fine lining only, the liquid gilt, in contrast with some colors, looks very well. Always be sure to have the surface on which gilt is to be put perfectly free from color.

I have known persons to buy china having gilt bands on it, and then decorate it. This may save trouble and expense, but usually, gilt-edged sets are not of the most artistic style.

When it is desired to tint surfaces the directions for tinting in clouded effects will be found sufficiently suggestive. Begin in the same manner, but in dabbing use equal force on all the parts, making sure that the surface is uniform. Some strain the prepared tint through a fine wire cloth to get out specks and dust, but this is seldom necessary.

Dry tinting may be done by dusting powder color evenly over a surface that has been prepared with the oil sold for this purpose. The oil must be used sparingly in combination with spirits of turpentine, and be applied and dabbed evenly over, just as the moist tinting is; then the powder color is dusted on from a large blender. This method is not popular; one feels more or less uncertain of its results until after firing, and it is difficult to use a great deal of powder color without inhaling enough to injure the health.

It is best not to carry any designs into the first specimens of uniform tinting. This precaution is especially necessary when colors that are for grounds only are used.

The rims of plates may be evenly tinted (in laying on the color with the brush, draw the strokes toward the outer edge), while the white centre is reserved for a design; or a broad, tinted band may be thrown across quite one side of the centre with flowers brought out on the larger half and stems on the smaller, as if coming from underneath.

When you wish to indulge in clouded tinting again, a very pretty effect may be produced by beginning with an intensely dark color and shading off to a white surface, whereon a design may appear. The design may stray into the tinting, provided its colors are darker and not antagonistic. If these are not the conditions, no touch must be carried over the ground color.

For one experiment of this kind, I would suggest using first ivory black and sepia, then the darkest greens, then grass green, then apple green, which vanishes beautifully on the white. Do not mix any of these colors thoroughly, but let them cloud in by happy chance. The best effect is usually produced by beginning at the top of the piece to be decorated, with the dark colors, and coming down so as to approach white somewhere below the middle. If it is a vase, or some object whose greatest bulge is near the middle, the tinting may be repeated at the bottom, beginning there again with the dark colors. Where the upper and lower tints thus blend off on the white, there is a good chance for designs—sprays or vines, we will say. Any colors may be brought daintily into the apple green; but, of course, with its complementary colors it will produce a neutral. Where this is apprehended, the green may be wiped away before the design is extended. Tips of sprays that run far into the green may be brought out beautifully with violet of iron; it will give the fresh, reddish look peculiar to young growth.

Flat surfaces are much the easiest to tint. When tinting the outside of cups or similar shapes, hold them upside down, and pass the brush toward the inverted top. Practice soon adapts itself to handling various pieces to advantage.

When designs are to be painted directly in tinted grounds, they may be drawn rather strong with india ink, and, when dry, the tinting may be carried over or around, according to the size of the patterns. Then, as the tinting will not obliterate or conceal the design, any part of it may be wiped out when necessary. Be sure that no tinting is left unless it is lighter than the color to be applied and capable of uniting with it without injuring it.

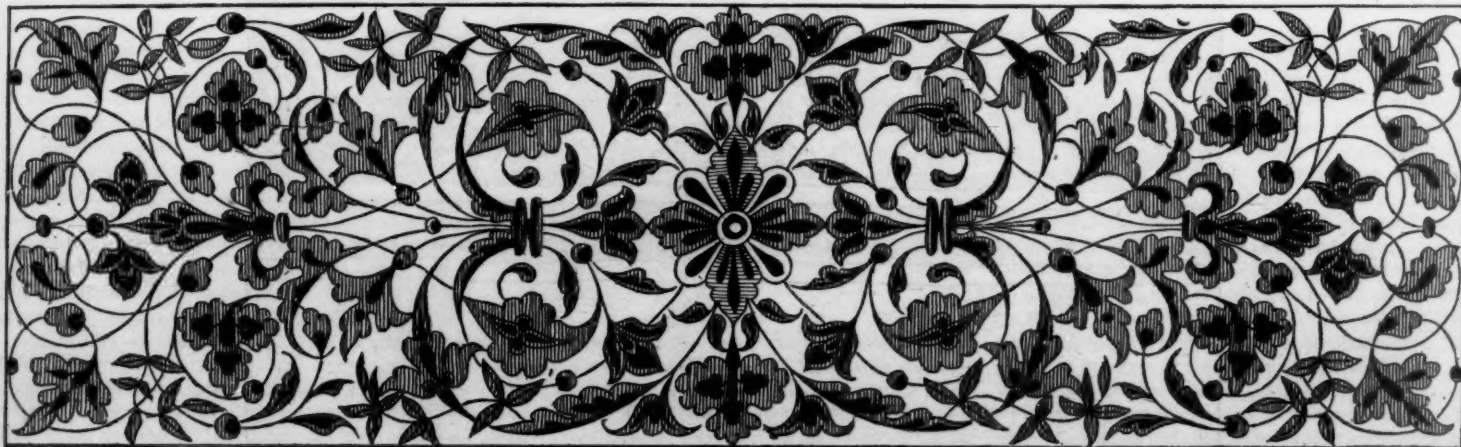
We will now classify floral designs, as nearly as possible according to their colors, beginning with white. One might imagine that white flowers could never be painted to advantage without a tinted ground to relieve them; but shade and leaves may be made to serve the purpose very effectually, and a beginner finds it much easier to work on pure white china. I remember distinctly one of my earliest ventures with white flowers—we are always so anxious about our first pieces in minerals that we cannot forget them. This was the decoration of a cup and saucer with sprays of narcissus or "poets' cup." The saucer had three slanting sprays, each tip rising and extending over the stem of the succeeding one so as to vaguely suggest a wreath. The cup had a spray beginning on each side of the handle, and reaching out toward the opposite front. The long, paralleled, veined leaves were very obedient to the brush, curving and occasionally turning over their tips, always adapting themselves to the needs of the dainty white flowers. The latter were shaded with the mixture of black and sky blue which has been given for gray tinting, and their deep cups edged with the prescribed mixture of carmine and orange yellow. Faintly indicated leaves and shadowy effects were laid in with that delicate neutral tint which is made of carmine and apple green.

Lilies of the valley may be treated in a similar way: the leaves of these always grow so as to relieve the greater part of the flowers. The fine little buds that are quite beyond the leaves may be brought out with apple green and mixing yellow, shaded slightly with a touch of black. These flowers are rather unyielding for anything except pitchers.

White roses, lilies, and peonies, are all very rich and effective on large pieces with tinted grounds. Azaleas may be made very beautiful; their transparent delicacy admits of fine gradations of shade. Orange blossoms are opaque, but they are always handsome. To give their wax-like character, use thin "jaune M. à meler" occasionally deepened with "jaune jonquille." Sometimes flowers nominally white have enough color to stand out from the surface of the pure white china without depending very much upon leaves and shadows. The tuberose is an example.

For highly-finished china ornaments, it is sometimes desirable to touch the highest lights of flowers with "blanc Chinois" (Chinese white) or "blanc fixé" (permanent white). A little may be taken on the point of a brush and laid with a single touch. It is best to reserve these lights for a second firing, when the temperature need not be so high, else they are liable to blister and cleave.

H. C. GASKIN.



DECORATIVE PANEL, BORROWED FROM OLD PERSIAN TILES; ALSO A SUITABLE MOTIVE FOR APPLIQUÉ EMBROIDERY.



# ART NEEDLEWORK

## DESIGNS FOR SUPER-FRONTALS.



HERE richly carved stone altars have been fitted into churches, as is the case in many Gothic edifices, a super-frontal *only* of needlework is required. The two designs given herewith may be worked on any ground. The fleur-de-lis is a simple and effective pattern, and wrought only in white and gold, would be in good taste on either green or crimson. The "couching" indicated on one of the fleur-de-lis, with the curved stems, may be executed in gold twist silk, sewn down with orange. Bands of fleur-de-lis, and trefoils between, are white twist silk sewn down with gold color. The white to be edged with white cord, the gold color with gold cord. The fringe is gold color, and the color of the ground. This design may be executed in appliqué, of gold color and white cloths, edged as directed for "couching;" but veined, as indicated on end fleur-de-lis, with white cord on the gold-color cloth, and gold-color cord on the white trefoil.

The second design may be in white and gold, as follows: all the leaves, stems, and calyxes, in gold silk; the flowers, white silk, shaded lightly with gray. Filaments in pale green. Anthers in orange. Modern embroidery over string is suited to give good effect here. One row of string along the stems, and up the centre of each leaf; the same along the separate divisions of the buds, the calyxes, and the petals of flowers. The stitches are to be worked over the string, as indicated in the illustration. The fringe is gold and white, and same color as ground.

## EMBROIDERY NOTES.

THE French have a graceful habit of insinuating cushions under the feet of a seated guest. This, if introduced here, would not only contribute toward the sum of comfort but add something of charm of manner, by reason of the easier disposition of the person. We are all more agreeable and have more natural grace when we are comfortable. These cushions, moreover, afford an admirable opportunity for decorative effect. They may be mounted on low wooden frames or lie in downy luxuriance on the floor. A cushion of the latter sort is of deep crimson plush, entirely covered with an open design, applied in the same way as on the photograph-frames to which allusions have been made in these columns. In this case the design is cut out of gold brocaded cloth, which is pasted on and then couched with double rows of gold thread—the outer thread being disposed at intervals in loops. While the effect is very elegant, it is accomplished with really little work.

Very pretty and less elaborate cushions are made of pongee and embroidered in open designs with outline stitch, varied here and there by more solid work.

A handsome mounted cushion is of deep crimson satin with waving bands of chenille inclosing fine chenille dots of knot stitch in varied colors. Between these bands are garlands repeating the waving lines referred to. In the garlands embroidered in chenille, forget-me-nots and rose-buds with foliage are conspicuous.

A small, round, mounted cushion, although constructed after a very humble and familiar model, is beautiful enough to be described. The material is bed-ticking, the blue stripes being covered with gilt braid and the narrow spaces between traversed with colored silks.

A round plush stool is covered with light cream colored plush. The ornament is a whirling design of large, slender, pear-like forms in a brownish-hued plush couched with large strands of flosselle, which, continued, connects these forms with a common centre.

The use of plush ornaments in appliqué is effective and easy of execution. A portière made in this way, at the Society of Decorative Art Rooms, is of ivory colored silk canvas, with a deep band of fawn colored plush for a border. The decoration of the ground consists of disks of the plush ornamented with narrow gold braid in different designs, and varying with them pansy-

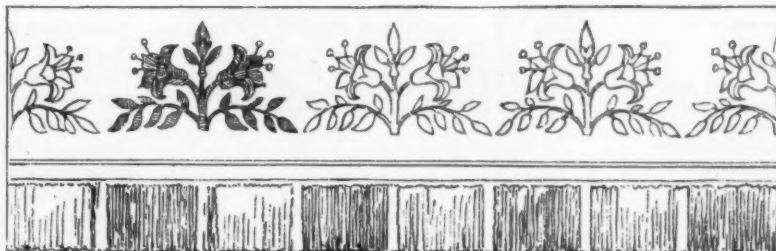
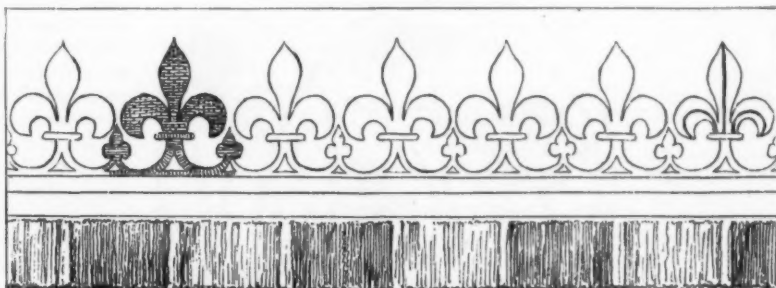
shaped forms of two hues of fawn-colored plush. On the deep, fawn colored border are outlined large, square-toothed disks with gold braid, and in these are embroidered branches of peach and apple blooms.

A scarf-cover for an upright piano is of pongee with deep borders of white Chinese silk on which is embroidered, in black, a staff, with some favorite musical phrase.

## ALTAR FRONTAL DECORATION.

### FIRST DESIGN IN PLATE 581.

FROM a plain engraving it is quite impossible to imagine the brilliancy of this design when executed as we have seen it. Three distinct grounds may be introduced: Ground of monogram, marked "a," blue; ground marked "b," bright crimson, and ground marked "c," white. Monogram, white twist silk "modern embroidery" over one row of thick string, edged with gold, and a thin line of black twist beyond. Circle about monograms: Gold, "modern embroidery," raised over one row of string, edged with gold silk crochet, sewn with black, inside and out. Crowns: Gold, "couched" with light violet. Rays: Gold, "couched" with orange. Cinque foils ornamenting crowns: White edged with gold. Spangled centres. Flowers over crowns: Within trefoil finials—white, shaded with bright lilac stitches, to centres. Centres: spangles. Stems to flowers, *bright, light green* twist silk, couched, one thread at a time, with a darker shade of green. Flowers on



## DESIGNS FOR SUPER-FRONTALS.

white ground: Bright crimson "modern embroidery," worked crosswise. Stitches on petals: Gold. Centres: spangles. Leaves: One shade of rich green "modern embroidery"; gold veins. Outside band inclosing white ground: A shade of gold twist, two shades darker than rest of gold-color "modern embroidery" over one row of string.

A *thin* line of black twist, sewn with black, should edge the rays and the crowns. The green stems to flowers in trefoil finials should be edged with gold. Black cord must edge the whole of the outside of the pattern; beyond which a line of the color of the ground of the frontal is to be sewn, after the work is transferred. As the insertion of three different grounds may somewhat puzzle a novice, we must endeavor to explain the best mode of proceeding:

*First.* The monogram and circle should be cut out in cardboard, and worked separately on blue velvet. *Secondly.* The pattern, including the crowns and rays, should be drawn on either a piece of rich crimson silk, or velvet, and worked. The gold band encompassing the crimson ground to be prepared in cardboard. This band, when worked, to be edged with a crimson line. *Thirdly.* To the centre of this, the monogram to be attached by the circle. The whole is then to be gummed and removed from the frame, as though it were a complete piece of work. Now, *fourthly.* The above is to be transferred to a frame in which a square of linen has been stretched to the full size of the design, and within its compass a piece of white silk smoothly tacked down, to form the ground for the pattern between the trefoil finials. The outline band of this pattern to be in cardboard. When this

band is accurately sewn down in its place the pattern of flowers and leaves may be drawn on the white silk, and the design completed. Great precision is necessary in the preparation of such a piece of work as the above. For its beauty consists in uniformity of pattern, which, being duly observed, regulates the color. With the coloring we have described, this design may be placed on either a green or a crimson, or even a white altar-cloth.

### SECOND DESIGN IN PLATE 581.

All this pattern, excepting the stems and spots diverging from lilies and buds, should be drawn on a piece of rich crimson silk, previously strained over framed linen; then worked as follows:

The circle in centre: Gold "couched" with orange, cross in centre, and continuation of same to bulb of lily, light green floss, couched, one thread at a time, with a darker shade of green. Leaves: Two shades of green Dacca "long stitch," darkest shade to centre vein. Veins: Gold, sewn over with orange. Bulb of lilies: Gold, couched with light green. Petals of lilies: Dacca silk, "long stitch," white toward the edges, gray next, and full pink to the centre. Bulbs to buds: Same as those to flowers. Petals of buds: Same coloring and treatment as for the open flowers. Ground shown in centre of circle, between the cross, rich blue Dacca, "long stitch." Diamond centre of cross: Bright crimson Dacca, with a cluster of four spangles in the centre. Spots diverging from flowers and buds: Gold "long stitch," edged with gold. Stems to spots: Gold twist. All the petals of flowers and buds are to be edged with a gray cord. The cross, as far as the bulbs of lilies, to be edged with gold twist. Bulbs of lilies and buds to be edged with white, sewn over with gold. Leaves to be edged with dark green, sewn with gold. Before the stitches and spots, diverging from lilies and buds, are worked, the cross is to be gummed at the back. Then it is to be carefully cut out with sharp scissors, round the outer edges of the petals of flowers and buds, and the outer top curve of each leaf. (For the crimson silk must be left clear between the leaves and bulbs.) The cross in this state is to be transferred to the frontal, and after it has been neatly edged around the outskirts of the pattern by a crimson cord—which should wholly conceal all ragged edges—the stitches and spots may be added. Without deviation from the coloring suggested, this cross would be as effective on a green as on a crimson frontal.

## Other Designs.

### THE COLORED SUPPLEMENT.

TO PAINT THE DESIGN IN OIL COLORS: Use for the blue tones of the sky cobalt, white, a little light cadmium and madder lake, with a very little ivory black. The gray clouds are painted with white, yellow ochre, madder lake, a little cobalt, a little ivory black, adding burnt Sienna in the deeper parts. For the birds, use, for the blue tones, permanent blue, white, yellow ochre, madder lake, raw umber and a very little ivory black, adding burnt Sienna in the shadows and using less white. In the gray and brown feathers use bone brown, white, a little ivory black, yellow ochre and burnt Sienna, with a little cobalt or permanent blue added in certain soft half-tints. The yellow breasts are painted with yellow ochre, white, a little cadmium, a little madder lake and a very little ivory black. In the shadows add raw umber and burnt Sienna. For the reddish brown branches and twigs use bone brown, white, yellow ochre, a little ivory black and burnt Sienna. The white cherry blossoms should be laid in at first with a delicate tone of light warm gray, and the high lights are put on afterward. The deeper accents of shadow are also painted then as well as other details. For this gray use the colors given for the clouds, but with more white. The high lights are painted with white, yellow ochre and a very little ivory black. For the yellow centres use light cadmium, white, and very little ivory black, adding burnt Sienna in the shadows.

The brushes needed are medium and small flat, bristle brushes for the general painting, and flat pointed sables, Nos. 6 and 9, for the fine touches in finishing. A little turpentine may be mixed with the colors for the first painting and after that use poppy oil for a medium.

TO PAINT THE DESIGN IN WATER-COLORS: For decorative purposes the opaque water-colors will be found most available, although transparent washes may be used if preferred. The same list of colors given above for painting in oil are to be obtained in the moist water-colors, which are rendered opaque by



adding Chinese white to them. The white in tubes is much better than either that in pans or bottles. In painting with the water-colors make the following changes in the list given for oil: Use cobalt in water-color instead of the blue in oil, sepia for bone brown, and use lamp-black instead of ivory black. Rose madder will be found more generally useful in water-color than madder lake, if only one is to be purchased; and a medium shade of cadmium will be sufficient instead of having two or three, which are necessary in oil painting. The brushes needed are one large brush of black or mixed hair, one medium-pointed, camel's-hair and one small, fine-pointed, camel's-hair. Water is the only medium necessary.

**TO PAINT THE DESIGN IN MINERAL COLORS:** After sketching in the outlines with a hard pencil begin to wash in the sky with sky blue. Blend this tone and take out before it is dry the spaces for the clouds. A soft cloth may be used to wipe off the blue. For shading the clouds use a gray tone made with sky blue and ivory black. In the lighter parts ivory yellow may be added. For the highest lights the white china is left clear. Paint the branches with sepia subdued with black. The white blossoms may be treated in the same manner as the clouds, and the yellow centres are painted with mixing yellow shaded with brown green, adding sepia in the darker touches. Paint the birds with deep blue, shaded black gray, and a little carmine. If the deep blue appears too dark use sky blue. The yellow breasts are painted with mixing yellow, shaded with brown green and heightened with jonquil yellow in parts. Use sepia subdued with a little black in the brown and gray parts.

#### THE PRIMROSES AND BIRD. (PAGES 86 AND 87.)

IN painting this design in water-colors make the background greenish gray with soft purplish shadows, suggesting distant foliage. In the foreground the grass is warm and light green in color. The flower-pot in which the bird has made his nest is of dull red earthen hue spotted with touches of green mould. The twigs of which the nest is formed are gray with rich brown shading. The eggs are light, greenish blue, and the bird brown, with light red breast, and head shaded with gray. The flowers are pale pink, having yellow centres, and the leaves a medium shade of warm green. The opaque water-colors may be used for decorative purposes, or, if preferred, the transparent washes may be employed. For painting with opaque colors, Chinese white is added to all the ordinary transparent moist water-colors; and in some cases an underpainting of pure Chinese white is a great improvement. In the following directions white will be omitted, with the understanding that it may be added, if desired: For the background, use cobalt, yellow ochre, rose madder, light red and lamp-black, adding raw umber and burnt Sienna in the deeper tones. The flowers are painted with rose madder, lamp-black and a little cobalt. In shading add raw umber and burnt Sienna. In the centres use yellow ochre, cadmium and rose madder, with a very little sepia. The green leaves are painted with Antwerp blue, cobalt, madder lake, and ivory black, adding raw umber and burnt Sienna in the shadows. For the foreground grasses use the same colors, but substitute vermilion for rose madder. The flower-pot is painted with light red, raw umber, cobalt, and sepia, adding lamp-black, rose madder and burnt Sienna in the shadows. In the very deepest tones substitute burnt Sienna for light red or rose madder. For the twigs use sepia, lamp-black, burnt Sienna, and yellow ochre. In painting the bird, use, for the soft yellow-red feathers on breast and head, yellow ochre, rose madder, and raw umber, with lamp-black and cobalt added in the half-tints and shadows. For the wings and back use bone brown with ivory black, burnt Sienna, and cobalt. The brushes needed for this work are one large black, or fitch, round brush, for washing in the general tones; also, one medium and one small pointed camel's-hair. The eggs are painted with cobalt, a little cadmium, rose madder, and lamp-black, adding raw umber and burnt Sienna in the shadows.

#### "AT THE FOUNTAIN." (PAGE 82.)

THIS graceful figure may be painted either in oil or mineral colors. The modelling is so simple that the drawing may easily be enlarged to any scale desired. The following is the general scheme of color: Background of light, warm, purplish gray of medium shade. This may be a little darker on the right side, as all the shadows fall in this direction. The girl's dress rather dull blue of medium shade, but warm in quality. Around her neck and in her ears are beads of rich red coral. Inside the neck of her dress there is a ruffle of soft white muslin. She wears a long apron of dull reddish gray stuff, which is carried across the shoulder and around the waist in slender bands. The jug or amphora is terra-cotta color qualified by gray. The flesh tints are dark rather than fair, suggesting clear ivory tints subdued with brown. There is rich color in cheek and lips. The hair, of reddish brown, is surmounted with a head-dress of creamy-yellow-white stuff gracefully arranged.

**TO PAINT THIS DESIGN IN OIL COLORS:** Sketch in the figure, and then begin with the background, using white, yellow ochre ivory black, permanent blue, a little madder lake, and burnt Sienna. For the dress use Antwerp blue, white, yellow ochre, madder lake, a little ivory black, raw umber, and burnt Sienna. The two latter are especially needed in the shadows. For the apron use bone brown, Indian red, white, yellow ochre, and a little ivory black, adding raw umber and burnt Sienna in the shadows. For the red coral beads, use madder lake, light red, white, and a very little ivory black for the local tone, adding vermilion in the high lights. In the shadows, substitute burnt umber for light red, and omit vermilion. Paint the hair with bone brown, burnt Sienna, white, and a little ivory black. In the lighter tones yellow ochre may be added. For the flesh, use white, vermilion, madder lake, light red, a little raw umber, a little cobalt, and a very little ivory black. In the shadows, add burnt

Sienna, omitting the light red. Paint the eyes with bone brown, burnt Sienna, and ivory black, adding white and yellow ochre in the lighter touches of the iris. The whites of the eyes are blue gray. Paint the amphora with Indian red, yellow ochre, white, and a little ivory black, adding burnt Sienna and permanent blue in the shadows.

**TO PAINT THE DESIGN IN MINERAL COLORS:** Use for the background sky blue and ivory black, mixing two parts of blue to one part of flesh red No. 2. This is for the local tone. In the shadows use sky blue, flesh red No. 2, and ivory black, in equal parts. In the cheeks and lips add a little deep red brown. For the hair use deep red brown, and do not blend. Paint the dress with deep blue shaded with black gray. If the tone should appear too dark, substitute sky blue, and shade as above. The apron may be painted with flesh red, shaded with the same color, to which a little ivory black has been added. The coral beads may be painted with Capucine red shaded with the same, mixed with iron violet. Paint the jug or amphora flesh red, shaded with the same, adding ivory black, with, perhaps, a little iron violet in the half tints. The creamy-white head-dress should have the white thin or left clear for the high lights. In the shadows use ivory black and a very little sky blue. A little yellow may also be added with good effect.

#### THE FRUIT-PLATE AND VASE DESIGNS.

PLATE 585 is a fruit-plate design—"Pears"—to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix apple green and grass green for the coloring of the pears, shading with brown green. Use grass green and a little brown green, mixed, for the leaves and stems, shading with brown green alone. Let the tinting of the apple-blossoms in the border decoration be in delicate green, using the same coloring as for the apples. For the shadow



DECORATION FOR A LAMP VASE.

(FOR WORKING DESIGN, SEE SUPPLEMENT PLATE 586.)

touches behind the blossoms use brown green. This design will look very well carried out in browns. For instance, using yellow brown with a very little mixing yellow added for the fruit, shading with yellow brown, and for the leaves use yellow brown, shading with brown No. 17 and a very little deep purple added. The blossoms may be treated with the same coloring as the fruit, with the shadow color behind them. The narrow lines on the rim should be in gold.

Plate 586 is a decoration for a lamp vase—"Pitcher Plant." The flower of this odd plant has five outer leaves (dark red on the outside, and green edged with red on the inside), five petals of a brighter red, and a yellow-green umbrella-shaped centre formed by the spread of the pistil. For the petals use red brown, a light wash of the same for the inner side and shade with violet of iron. When the petal shows its colorless footstalk use a light wash of gray. For the dark red portion of the outer leaves of the flower use violet of iron shading with the same. For the green parts of the flower, and also for the leaves of the plant, add yellow and brown green to apple green, shading with brown green. Outline the flowers with violet of iron, the leaves with brown green. The flower stalks are green near the base and red near the flower. Flowers Nos. 1 and 4 in the design have shed their petals and show the umbrella-shaped centre. In No. 4, the green base of the pistil and the yellow stamen tips may be seen. Nos. 3 and 7 also show the green centre, but in Nos. 2, 6 and 8 it is hidden by the petals, which allow only the green tips of the umbrella to be seen between them. The opening bud No. 5, in the centre of the design, shows only red shades. Either gold or a light wash of brown green may be used for the blades of grass. Either celadon or one of the yellow tints will make a good background. The design is arranged for the lamp vase in ivory white ware, but can be easily adapted to a taller vase by lengthening the flower stalks, or a larger one by spreading the leaves apart.

## Books Old and New.

### MANUSCRIPTS, MINIATURES AND BOOK DECORATION.

IF the scribes of the Middle Ages had been, in their day, as fervent collectors of the books of antiquity as we moderns are of theirs, we should know much more than we do of the history of decoration, and of book decoration in particular. The origin, for instance, of the peculiar interlaced ornamentation variously known as Celtic, Runic and Anglo-Saxon, but which was practised all over Europe toward the close of the Byzantine period, might be traceable, if the monks had taken better care of the manuscript treasures which had fallen into their hands. And this would be no small matter; since, broadly speaking, the style of decoration in question links itself, in the fourth and fifth centuries, to what was then left of the classic styles, and, a thousand years later, it seems to have furnished the starting-point of Arabic and of Renaissance geometrical ornament. But monkish indifference, more fatal, even, than the misdirected zeal of persecutors and iconoclasts, has done its destructive work so thoroughly that the evolution of this peculiar style, the origin of all proper book decoration, cannot be traced with anything like accuracy. In the few examples left we can see the Roman acanthus scroll change into the Byzantine, and that become mixed with animal forms contorted so as to follow its convolutions. Then in the Northwest, tail and spine are twisted and knotted in the most surprising manner. That phase of art seems to have been followed, rather than preceded, by knot-work, pure and simple. And, at last, when about to be superseded in Western Europe by the Gothic ogival style, it was taken up and transformed by the Mohammedan races, to be readopted from them and changed into the beautiful fifteenth-century interlaced arabesques, the source of modern bookbinding designs, and of most book decorations as distinguished from illustrations. So much can be seen more or less clearly; but just how Frank and Syrian, Celt and Teuton, Greek and Abyssinian influenced one another during the long centuries of Byzantine predominance, there is no saying. The documents are wanting. They were allowed to moulder away or become food for worms in convent attics, when they were not shorn of their margins or despoiled of their covers or altogether erased to furnish parchment for psalm-books or romances. The story of Boccaccio's experience in his visit to the monastery of Mont Cassin shows what a tremendous destruction of old manuscripts must have been going on just before the beginning of printing on rag paper. We probably owe to the latter happy invention, along with all the other benefits it has conferred, the preservation of the few very ancient manuscripts still in existence. When the author of the "Decamerone" asked one of the monks of Mont Cassin to have the kindness to admit him to the celebrated library of that institution, the holy father pointed out to him a tall and rickety ladder, leading to a cockloft next the roof. Boccaccio mounted, "full of joy," his biographer states; but what was his astonishment to find this place without lock or door to keep safe the treasures which it contained? The broken windows were filled with the vegetation which had grown in through them. Books, shelves and benches were thickly covered with dust. Struck with surprise, he took up a book, then another, and saw that a great number of antique manuscripts had been destroyed to get material for the manufacture of psalters, in which the convent found a source of revenue. "Deploring his case, that he should see the works and the knowledge of so many illustrious men fallen into unworthy hands, he descended, with tears in his eyes, asking himself to what purpose he himself was laboring to create new masterpieces of the sort."

Their literary and artistic and archaeological merit apart, the money value, at the time of their production, of the works which were so treated was such that we can hardly form a conception of it. That alone should have secured them respectful usage. For ages, the best artists had given more of their talent to miniature painting in books than to pictures. The writers or scribes, the gilders and rubricators, the painters of ornaments, binders, and manufacturers of parchment and vellum all wrought by processes at once more artistic and less economical than would be imagined by modern tradespeople. Two manuscript Bibles, now in the Bibliothèque Nationale, Paris, would cost, to produce them at the present rates of pay, not less than \$26,000. One hundred dollars was,



probably, about the average cost of a book. This was not the case in Roman times, when a book of Martial's "Epigrams," small, to be sure, when compared with a volume of homilies or apologies, but well written on pumiced parchment with purple outside edge, sold for a dollar, and the publisher made cent per cent, at that. But, after the rise of Christianity, the work put into books became immensely valuable.

The Greek monks of Mount Sinai appear to have been less careless of the works committed to them than their Latin confrères. Some very early MSS. are still in their possession. Certain photo-engravings after them show marked differences of style in works which it has been the fashion to class together as belonging, simply, to Byzantine art. We find, in Eastern manuscripts of the tenth and eleventh centuries, the classic mode of treatment still prevailing. In one miniature, we are shown Isaiah between night and day, i.e., Heterodoxy and Orthodoxy, the former personified by a boy holding a torch, the latter by a woman with torch reversed. King David is represented in the ceremonial robes of an Emperor, attended by Wisdom and Prophecy. All such compositions recall something of the balance of the antique bas-reliefs and mural paintings. There is little ornament save on the robes of the personages. Later, the ornamental borders become of equal importance with the figures which they frame in, and they distinctly show Sassanian, or ancient Persian influence. Later still, at the end of the thirteenth and throughout the fourteenth century, the figure-subjects almost disappear, and are replaced by capital letters and borders of intricate ribbon-work. But the reasons for these great changes of style are not very apparent, nor can we follow them through their necessarily numerous gradations. We cannot see just how the Armenian or Eastern pattern designer took the place of the Greek figure artist, nor what persuaded the former to take up and develop the interlaced system of ornament of Celtic or Scandinavian, or, perhaps, Iranian origin—for even this point is in dispute. One reason for supposing that it originated among the Celtic peoples of the West of Europe is that it is common in their earliest MSS. at a time when it appears to have been unknown in Constantinople and the East. The reader can see in the Astor Library a magnificent Carolingian manuscript on vellum, supposed to date from about A.D. 870. Its illuminated letters and borders are good examples of the kind of work which received the sanction of the Eastern Church but four or five centuries later. It was probably written by an Irish or English monk, for, at that time, accomplished scribes were very few in France.

It is much less difficult to trace the development of the art of Gothic illumination out of Byzantine or Romanesque architectonic forms and the interlaced pattern ornamentation. The MSS. belonging to this period (roughly from the thirteenth to the fifteenth century), are the earliest that the ordinary amateur can hope to possess, and, in themselves interesting, they will prove much more so if their possessor has a notion of their position in the art of book decoration. The labors of Viollet-le-Duc, and in hardly a less degree, of John Ruskin, have thrown a much-needed light upon the history of Gothic architecture. It remains for some one of equal talent and equal opportunities to demonstrate the relations of Gothic ornament to the Romanesque, and through that to the Classic, on the one hand, and to the Celtic and the Eastern schools on the other. About the beginning of the Renaissance period, the most interesting in the entire history of art, there is the most delicious jumble of all the great styles, the Chinese alone excepted. We find, at one and the same time, in the same country, Italy, miniatures executed in strict conformity with classic traditions; interlaced initials which the most conceited Irish or Saxon scribe might be proud of; borders of the most full-blown, not to say fulsome, style of the Renaissance; geometrical designs that might pass muster at Cordova or Bagdad; a survival of the style peculiar to Byzantium, and of its offshoots, whether Norman or Arlesienne; and, finally, the various national and local and personal styles, which were to be intensified and made permanent by the new arts of wood-engraving and of printing. It was a great moment that of the appearance of the printed book; and, not merely the last word, but the first, has yet to be written about it. How many questions, apparently of pure art, were settled forever by that one mechanical invention of the printing-press, will, perhaps, never be known. It is, at all events, certain that it, at once, exercised the most despotic power over the existing arts of miniature paint-

ing and of manuscript illuminating. Those styles which were least suited to reproduction by wood-engraving and the printers' press disappeared almost in the clapping of one's hands. The persistent figure groups which had come down from classic Roman times found themselves, at last, and permanently, victorious over the pattern-work of West and East alike; while the latter, combined by the Mohammedan races into their marvelous geometrical system of ornamentation, has, unhappily, as the present writer believes, lost in vigor and in spirit from the fifteenth century to the present time.

#### "AMERICAN ART."

A MOST important piece of current art criticism is the text prepared by S. R. Koehler for the volume already noticed in these columns on "American Art," illustrated by etchings and wood-engravings after selected pictures, and published by Cassell & Co. Mr. Koehler has given much thought and research to his subject and is well fitted to formulate an independent judgment on it. He says very truly that the past decade makes a well defined period in the history of art in America, during which we have seen the rise of a new school of wood-engraving, the growth of a popular taste for etching and other autographic means of multiplying an artist's work, a decided change in the character of our architecture and in the technique of our painters. This awakening of taste and of public interest in art differs radically, he thinks, from the corresponding awakenings in Europe, these last being spontaneous, and ours, he believes, due to forces working from without. The action of these exterior forces he traces farther back than the beginning of the decade, to the early works of Lafarge and Hunt. His review of the art movement since then will be generally accepted as full and judicious. His appreciation of the outcome and of the chances for the future will, however, be much questioned. He thinks that our art is, to a great degree, only a servant of luxury, and that as the times rather than the artists are to blame, little improvement is to be looked for until the times change. The occasions for great efforts are not furnished to our artists, and they cannot be expected to furnish them. He does not even feel that the state patronage, which many think would solve the problem, would really do so while the masses of the people are indifferent not only to art but to the ideas which great art might express. Still, he says that, keeping its limitations in view, he who can find nothing worthy of reverence in our contemporary art must be singularly wanting in understanding of the best aspirations of his time. This conclusion is well borne out by his chapters on Landscape and Portraiture; on Fancy Decorative Art and Still-Life, and on Foreign and Domestic Genre, and also by the exceptionally fine engravings and etchings after paintings by Dewing, Shirlaw, Thayer, Ulrich, Homer and about twenty other artists whose work is not yet, by any means, finished.

#### DUPRÉ'S AUTOBIOGRAPHY.

THE AUTOBIOGRAPHY OF GIOVANNI DUPRÉ (Boston, Roberts Bros.) gives us more of the man than of the sculptor. But as it contains, in Dupré's own words, his thoughts on art as well as his account of his life, it will, probably, be preferred by all who are not very much pressed for time to the book noticed last month. It has, in a high degree, that quality without which there is no good autobiography—absolute frankness. Dupré does not hide his faults, which were neither many nor great, and expatiates on things which are of small import, if one is to consider him as a sculptor only. In this autobiography, translated by E. M. Peruggi, with an introduction by W. W. Story, we have the Italian boy of the lower class and his home surroundings, the young artisan longing to be an artist, the struggling genius, the successful man in danger of being spoiled by flattery, and the great sculptor who feels able to stand by himself and just as he is, all placed in turn before us. It does not lessen the interest which the volume excites to find that Dupré remains a boy to the last, and that he is capable, when at the height of his fame, of getting himself arrested in London for breaking a badly-mended portion of a cast of one of his own statues. By the way, he gives us his opinions not only about art, but about government, the revolution, domestic and political economy, and what not? We have, besides, charming descriptions of places and people, of Naples and Paris, Rossini, and Rauch, and Prince Demidoff. The book is well printed, and has a photo-aquatint portrait of Dupré with a fac-simile of his signature.

#### PASTEL PAINTING AND "FIXING."

THE excellent translation of F. Goupil's "Treatise on Pastel Painting," recently published by Janetzky & Weber, of Philadelphia, certainly gives the most complete account of the practice of the art to be found in the English language. An important addition to treatises of the kind is contained in the instructions given for fixing the colors. The fixatif of Dr. E. Albert, of Munich, concerning which we have answered many inquiries of late, is the one described, Janetzky & Weber having arranged for its manufacture in this country. Of what it consists we are kept in the dark—it being, we suppose, a trade secret—but it is to be presumed, of course, that care has been taken to avoid the introduction of any harmful ingredient. The process consists in the successive applications, with an atomizer, of two preparations called the "for-fixatif," and the "after-fixatif;" and on the fineness of the sprays, and on the evenness of depositing them, in a great measure, depends the success of the undertaking. It is pointed out that "the great advantage in the fixing, not only lies in the colors, making them less sensitive against careless handling or touching by the glass, but in the fact that the colors can be treated more like oil colors. While one color is laid on and fixed, it allows the artist to paint and glaze over with

another color, without disturbing the lower, and thus producing the most beautiful effects." As it is rather the fashion now to get testimonials from artists, as to the durability and other qualities of new brands of materials, we should like to hear what an accomplished worker in pastel, like William M. Chase, for instance, or Robert Blum, may think of this Munich invention. We shall be glad to hear that samples of the fixatif have been sent to these gentlemen for their opinions.

#### RUSKIN'S "PRÆTERITA."

MR. RUSKIN'S autobiography (Macmillan & Co.) keeps on in garrulous, desultory, but always entertaining, style. Chapters VI., VII. and VIII. of Vol. II. deal with the Campo Santo of Pisa, with some experiences in the Alps and in Florence in 1845, and with the state of things at Denmark Hill, at a little later date. Apropos of the Campo Santo we are given a definition of Christianity which is at once novel in form and orthodox in substance. The description of Florence, as it was forty years ago, in Chapter VII., when the way to San Miniato looked as it does in the drawings to the first edition of "Romola," and when "tourists, even the most learned, had never heard Ghirlandajo's name," is charming. His criticism on Shakespeare: "I know not one who shows a trace of having ever felt a passion of Shakespeare's, or learned a lesson from him," will strike most readers as a serious admission for any one to make who puts himself forward as a teacher either of art or of morals. Neither does the account which he gives of his acquaintance with Harding, with Boxall and with Mrs. Jameson give one a high opinion of these good people, nor even of his own perspicacity, since it constitutes one of the dullest passages in the book. It is pleasant to get back to Denmark Hill, in Chapter VIII., with its breakfast-room walls covered with lakes by Turner and doves by Hunt, and with its revelations of middle-class English life a generation ago. The chapter winds up with a passage on pigs, introduced by a description of the elder Ruskin's hunt for a coat-of-arms and appropriation of a boar's head for a crest, which reads somewhat like a burlesque on Sterne's passage about the starling—which was his crest.

#### GOGOL'S "DEAD SOULS."

TCHITCHIKOFF'S JOURNEYS; OR, DEAD SOULS, is the full title of the admirable work by Nikolai Vasilievitch Gogol, the translation of which, from the Russian, by Isabel F. Hapgood (published by Thomas Y. Crowell & Co.), we have before us. There is in it very little in common with the novel, properly so-called. Gogol himself protested against the term, and insisted upon calling it a poem, dividing it into songs or cantos, instead of chapters. M. de Voglié tells us that the "poem" was to have three parts. The first appeared in 1842; the second, incomplete and fragmentary, was burned by the author in a fit of despair, and printed from a copy which escaped the flames. The third sleeps now forever in the silent brain of the poet, under the stone which bears his name in the cemetery at Moscow. Gogol's text breaks off abruptly, and the conclusion of the book is by another hand. We must take it as we find it, chaotic as a whirlwind, without sequence or climax, and yet, a classic long before it has reached us, and a sort of national epic in Russia. "Dead Souls" are the dead serfs whose names still appear on the property-lists of their owners. Tchitchikoff, the hero—if the unprincipled fellow who is the central figure of the book can be so called—conceives the idea of buying up these names in order to borrow money on them. For this purpose he starts on a tour to visit the estates and call upon the proprietors, with whom he hopes to effect a bargain. We follow him on his pilgrimage and by what a master-hand are we led! The Russian landscape unrolls itself before us—the low hills, the wastes, the thick growth by the way-side, the village stretching in line, with its gray roofs, and their wooden carvings, like the "drooping embroidery patterns on towels," the muzhiks yawning outside the gates, and the flat-cheeked women at the upper windows. Then the manor-house, and, above all, its inmates! Each figure stands out relentlessly in the flesh, with its aggressive vitality, fairly startling us by its visible bodily presence. But, alas, for the spirit! Where has it fled? For these, too, are dead souls like the ones in which they are trafficking. Gogol thus depicts them and bewails the fate "of the writer who presumes to call forth into evidence all that is constantly before our eyes—and which our eyes do not see—all that terrible agitating mire of petty details which enmesh our lives; all those depths of cold, disturbing, commonplace characters with which our earthly way, oftentimes bitter and wearisome, is swarming, and, with the sturdy power of a pitiless chisel, dares to present them conspicuously and in high relief before the eyes of the universe." No wonder that the Russians cried out in behalf of Russians who were so scathed. We, ourselves, should cry out in behalf of humanity were it not that the living, fiery soul of the poet floats above the pages, and gives voice to the eternal aspiration which cannot be silenced or quenched. Magnificent lyric interludes burst upon us, and passage after passage recalls Homer and Dante. We dare not quote for we should never come to an end. A word of thanks is due to the translator, who has done her difficult task faithfully and well.

#### SCRIBNER'S MAGAZINE.

SCRIBNER'S MAGAZINE has evidently come to stay. It has immediately filled the place that its enterprising publishers saw was vacant for a periodical somewhat less costly than The Century and Harper's, which, while paying as much attention as they do to illustration, both in artistic merit in conception and technical excellence in performance, would limit the illustration to the requirements of the text, and not make each issue of the periodical a mere book of pictures—a tendency to which the lively competition between the older magazines certainly seems to be drifting. As yet the new-come cannot be said to have improved on its contemporaries in the matter of illustrations. In the printing of them, indeed, it is much behind both The Century and



Harper's. In the February number, especially in some of "the likenesses of Julius Caesar," what seem to be excellent wood-cuts are wofully misrepresented, while the "Toga Statue," made by a direct reproductive process, is hardly distinguishable. The reading matter is selected with admirable judgment. Ex-Minister Washburne's "Reminiscences of the Siege and Commune of Paris," Annie Cary Morris's "Glimpses at the Diaries of Gouverneur Morris" and Captain Greene's exposé of "Our Defenceless Coasts" are especially interesting. John C. Ropes's essay on "The Likenesses of Julius Caesar" is a good art paper, with judiciously selected illustrations. Plate III., evidently from a photograph, suffers by the misplacing of the camera. William Hayes Ward's article on "The Babylonian Seals" is a learned and valuable contribution. H. C. Bunner has a promising serial, "Story of a New York House," and Harold Frederick a novel called "Seth's Brother's Wife." Other familiar names represented in the first two numbers are Brander Matthews, Thomas A. Janvier, Maybury Fleming, Arlo Bates, J. S. of Dale and Louise Chandler Moulton. Of the short stories, one of the best is "A Violin Obligato," in the January number, by Margaret Crosby, who, in a charmingly fresh and unhackneyed style, presents a pathetic study of humble New York life.

## Correspondence.

### BUREAU OF PRACTICAL HOME DECORATION.

Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.

### THE PROVING OF ETCHINGS.

SIR: (1) Did the first etchers use copper-plate presses as now? (2) I would like to be able to take some proofs of my etchings, but the prices asked for presses (\$175, at least), seem to me a little high. Would you be so kind as to let me know if there are cheaper presses, or if there is some other way of proving?

C. H. C., Santa Monica, Cal.

(1) There has been very little, if any, change in the process of printing etchings. The presses of to-day are made with more accuracy than in former times, and, consequently, the results may be better; but the system of printing remains exactly the same. Considerable improvements have taken place, however, in the inking and printing of commercial steel-plate work. (2) The price for a good press in New York is \$150; but, when of large size, it may run up to a much higher figure. The cheapest method of proving, when a press cannot be obtained, is to ink the plate in the usual way, and then pour plaster of Paris over it. When the plaster is hard, warm the plate and take off the plaster. An impression equal to the finest India proof will be the result.

### DRYPOINT.

J. P., Cairo.—Drypoint is a species of engraving in which the lines are cut into the copper by a pointed steel tool. The lines thus cut raise a ridge, technically called the burr, and this ridge holds a good deal of ink when the plate is printed. The burr can be scraped away when desirable, leaving the lines clean and resembling in appearance very lightly-etched work. Drypoint has a peculiarly soft and rich effect, and is admirably suited for rendering certain textures, such as fur and velvet. Some artists, when etching figure-subjects, prefer to leave the flesh to be done afterward with the drypoint. Great delicacy is insured by this means, but at some cost of unity of effect; to a practised eye the flesh does not seem to belong to the rest of the plate. One advantage to a beginner that drypoint possesses over etching is that he can see how the plate is progressing all the time he is at work. He has only to rub some black mixed with tallow into the lines, and the effect is shown as it will appear when printed. Considerable strength in the fingers is required to work successfully in drypoint; and the fact that so much pressure is being employed makes it difficult to change the direction of the line suddenly. In this process we therefore miss that perfect freedom and play of line which gives such a charm to etching. To begin with, it is convenient to lay a ground as for etching, and smoke the plate, and to trace the leading lines of the design on the ground, taking care to cut lightly into the copper with the point. Then remove the ground and continue your drawing, guided by these general outlines.

### CHINA-PAINTING.

E. G., Everett, Kas.—Sixteen questions from one correspondent are, we think, the largest list on record, and, while we shall not shrink from the task of answering them all, some of the replies, for obvious reasons, must be brief. To begin with No. 1, we would say that the divisions you speak of in the china-painting designs given in our supplement pages may be painted in any one color that will harmonize with the rest of the design, such as brown, black, deep red, or blue, etc., or else these lines may be gilded. We should not advise you to leave the white china unpainted.

(2) The double-page colored design of magnolias, given in the November number, certainly could not be reduced to decorate a cup and saucer without destroying the character of the flower, which would look more like a gardenia or Cape jasmine.

(3) To paint wild violets in mineral colors use sky blue and carmine shaded with black gray. In the deeper purples golden

violet with deep blue may be used. For the leaves use grass green with a little blue and carmine added, in the shadows brown green with a little dark blue. For the accompanying ferns use grass green with a little mixing yellow, and shade with brown.

(4) Deep red brown or deep purple will produce a dark red background. Perhaps the deep purple will be the best.

(5) The best French china is used for painting. Write to M. T. Wynne, 75 East Thirteenth Street, for descriptive circular with list of prices.

(6) To paint the wild aster in a pale bluish tint use sky blue, shaded with black gray. In certain parts a little carmine will be found an improvement. For a background use a tone of warm, rather yellow, gray.

(7) To paint the pink azalea use carmine shaded with apple-green and carmine.

(8) The althea may be either white, red, yellow, pink, or purple. No detailed directions can be given without knowing which color you desire to paint.

(9) The columbine is also of several different colors. If you will write again stating which variety you wish to paint, we will furnish directions.

(10) For fringed gentian use deep blue shaded with a little ivory black. A very little carmine may be added in the deeper shadows.

(11) As the pansy embraces many different colors and shades it is impossible to give general directions for painting this flower.

(12) The pale yellow of the primrose may be painted with mixing yellow, shaded with brown green.

(13) The creamy white magnolia is painted by shading with soft, warm grays, and leaving the white china bare for the highest lights, or washed over with a very faint tone of pure yellow or gray in certain parts. For the local tone of gray use a little ivory black mixed with a very little sky blue. Mixing yellow or jonquil yellow, heightened with brown green, will serve for painting the centres.

(14) The same colors used for the magnolia will answer for the white jasmine.

(15) Please state more particularly what shade of the anemone you wish to paint.

(16) The cost of firing china depends so upon the size of the pieces, their value, and the degree of difficulty in handling them, that no general estimate can be given by us, except that the prices range from fifteen cents upward. For further particulars write to some of the people advertising in our columns who make a specialty of china firing.

### CHINA PAINTING IN "BOUCHER STYLE."

H. S., Topeka, Kan.—This style is especially adapted to the painting of Cupids and similar figures of delicate and graceful character. Your design having been transferred to the china, use carmine No. 1 (Lacroix) for outlining the figures; the reflected parts are painted with yellow brown mixed with ivory yellow. Then with an ivory or horn knife mix one third carmine No. 1, two thirds ivory yellow, or two fifths carmine No. 1, and three fifths ivory yellow, which will give the general tint. Use the putois, and when the work is drying make the draperies, the hair and the accessories. When all is dry take brown No. 17, sepia, ochre, light gray, a little blue-green, and make the shadows, using more or less of one color or another, according to circumstances. It is impossible to direct what proportion of each color to use. For a brunette add ochre iron violet to warm the shades.

### PHOTOGRAPHS IN MINIATURE STYLE.

J. T., Brooklyn.—Water-colors are used. Prepare the photograph by washing over it with "Newman's Preparation" and letting it dry. If it wash on easily without sinking into the surface too much it is ready for coloring. If, on the other hand, it is too much absorbed, it will need another application. Commence by giving the retiring shadows of the forehead, eyes, and mouth, a wash of gray, composed of Naples yellow and cobalt, the green or blue tint prevailing, as the complexion is dark or fair. Now give a general wash of Naples yellow with a little pink madder, keeping the color pure and brilliant, and not too deep in tint. While this is drying, the hair may be colored, the tone of the photograph, of course, materially modifying the selection of tints to be used. In some heavy photographs it will be necessary to use a little body color for the high lights. The eyebrows and eyelashes may now be touched, and the pupil put in with sepia, and the iris with cobalt and sepia if a gray or blue eye, or for a dark eye with burnt Sienna. The lips are now to be colored with vermilion and pink madder, remembering to keep the upper lip in shadow. The lips of children require more vermilion, and of aged persons more pink madder, sometimes even approximating to a purple hue. The shadows about the mouth and nostrils may now be touched with brown madder and pink madder. The principal shadows of the face may next be strengthened with a mixture of Indian red, cobalt, pink madder, and Indian yellow, or cobalt and Naples yellow, the tone of the photograph and the complexion of the model indicating which of these colors shall prevail. Now heighten the general flesh tint by hatching, using the color thin and flowing, and following the form of the face. In dark complexions the carnations may be heightened with Indian red. If high finish be not desired, the head might now be completed by heightening the color on the cheek with vermilion and pink madder.

### TAKING A CAST OF THE HAND.

BOWMAN, Cleveland, O.—No particular artistic skill is needed for such a simple operation. The sleeve of the model should be rolled up, and a towel twisted round it at the point at which the cast is to end. A little oil should be rubbed over the skin. As a cast showing one side of the hand will generally be all

that is required, the mould can be made in a single piece. A soft pillow should be provided, a towel spread over it, and on that a newspaper. With a little arrangement, the pillow can so far be made to accommodate itself to the form of the hand, and will so rise round it as to leave no openings beneath; for if openings are left, the plaster will run into them, and there will then be a difficulty in getting the mould away. The mould can then be made in the usual manner. The hand must, of course, be kept perfectly still till the plaster has set, or the work will be spoiled; after it has set, it will be still of necessity till the mould has been removed. When the mould is finished the hand can be lifted from the pillow; the paper will prevent the plaster from sticking to the towel. Any little tongues of plaster which may have found their way under the fingers can be cut away with the scraper, and the hand will be released without difficulty. When all is finished, and the mould clipped away, the operator can scarcely fail to be pleased with the result of his labors. Every fold of skin, and line, and marking will be seen reproduced with the most microscopic fidelity. Both sides may be moulded if desired, and the hand reproduced in the round instead of in relief, by making a second half to the mould.

### SUNDRY QUERIES ANSWERED.

M. E. F., New York.—There are no American periodicals that give employment to etchers. You might send your work to the black-and-white exhibitions, and, if it is strikingly good, publishers, or leading print-sellers like Keppel, or Wundelrich, or Klackner might seek you out and employ you. There is no market, however, for any but the best work.

G. E. L., Lock Haven, Pa.—(1) The only practical guide to scene-painting we know of is the series of articles by Joseph F. Clare, in *The Art Amateur*, in May, June, July, September, and October, 1885. You can buy these numbers at the regular price. (2) We know of no good scene-painter who takes pupils. Write to L. W. Seavey, 107 West Eleventh Street, New York, and he may tell you, if you inclose a postal-card addressed to yourself for reply. (3) See advertisements of art schools in our advertising pages, and write for circulars giving terms. (4) We publish alphabets from time to time which may be useful to sign-painters. (5) You do not say for what purpose you wish to paint your "eagle and shield."

SUBSCRIBER, New York.—(1) Mr. W. A. Coffin, whose address is 152 West Fifty-fifth Street, gives lessons, we believe, both in figure and landscape-painting. (2) L. Prang & Co., and Raphael Tuck & Sons publish colored studies which are for sale by dealers in artists' materials.

G. E. B., Hudson, O.—We cannot depart from our rule not to answer questions by letter. Your coffee set would look best retaining throughout one general motive of decoration. For that and the "ice-cream set" you mention, you could find in *The Art Amateur* supplements numerous motives adaptable to your purpose.

MRS. W., Medina, N. Y.—Probably you have a correct water-color sketch of your crest. In that case copy the tints. It is difficult to give minute directions for such work. The lion may be in appliqué, of plush, or embroidered. If in appliqué, embroidery will still be necessary. What is known as long and short stitch may be used for the pair. The crown might be appropriately rendered in laid stitches with gold thread; but this calls for considerable technical skill with the needle. Appliqué with one shading of blue flosselle would be suitable. Make the ribbons for your legend by outlining and shading either in gold, yellow silk, or, better, with blue flosselle. Outline the letters in gold, yellow, or blue.

W. H. H. W., Muncy, Pa.—We shall try to comply soon with your request for a design for "a hall chest with carved patterns."

J. A. B., Indianapolis, Ind.—(1) In painting Mr. F. S. Church's picture "The Witch's Daughter," ivory yellow may be used for the crescent moon, with a little gray in the shadows. (2) For the light hair use ivory yellow, and shade with a little ivory black and sepia.

S. P., Troy, N. Y.—Fine gray stoneware clay is the best for modelling. It can be bought at any stoneware pottery for two or three cents a pound.

H., Brooklyn, N. Y.—(1) The material on which the paintings, in imitation of tapestry, are executed, is a stout-ribbed canvas, producing a perfect illusion as to texture, when it is painted over. The canvas is not prepared to receive the colors by sizing or in any other way. It is required to remain soft and pliable, and is simply wetted on the spots about to be colored. The colors really are dyes. (2) You can learn about prices by sending for the circular of M. T. Wynne, 75 East Thirteenth Street, New York. (3) Our correspondent says: "I am surprised and delighted at the beautiful appearance of your reproduction of the 'Landscape,' by Leonard Ochtman, now I have it under glass, handsomely framed, and with a wide gold mat;" this is the way it should be seen. The white margin of the picture, as it was published, naturally "kills" the color, which must be isolated from such surroundings for one to appreciate its delicacy and beauty.

S. F. T., Chicago.—"Keeping" is the proper subserviency of tone and color in every part of a picture, so that the general effect is harmonious to the eye. When this is unattended to, a harshness is produced which gives improper isolation to individual parts, and the picture is said to be "out of keeping."

H., Buffalo, N. Y.—(1) A beaker-shaped vase is cylindrical except at its mouth, where it widens like the large end of a trumpet. (2) In painting on plush the best preventive of cracking is to apply the paint as thinly as possible.



"A YOUNG STUDENT" wishes to know if it is possible to model by "artificial light," and also if it is not "very bad for the sight to do so?" We will only say, in reply, that Michael Angelo, who has left behind him some very creditable sculpture, habitually worked after dark, wearing a hat with a candle in it, which threw the light properly on the figure. "A young student," perhaps, might improve on the idea by using a small electric light connected with a minute battery down his back, as the fairies did in Gilbert & Sullivan's operetta, "Iolanthe."

O. J., Boston.—"Pastiche" is a term the French apply to a dangerous imitation of a picture by an eminent painter. What you describe is hardly the same thing; for the "photographs of well-known paintings gone over in oil paints such as are for sale now throughout the country" are not likely to deceive any one with an artistic eye. No doubt, though, many intelligent persons really do buy them for oil paintings.

SUBSCRIBER, Harlem.—(1) The French "Bourgeois" colors for gouache, aquarelle, and silk painting are sold by A. V. Benoit, 146 Fulton Street, New York. (2) Excellent floral studies are to be had of the same dealer. (3) We know of no actual facsimiles of oil paintings for the use of students, except those published in The Art Amateur.

#### DECORATING AN AWNING.

H. F. H., Rochester.—The coarse oil paints, such as are put up in small cans by F. W. Devos & Co., are good enough for your purpose. They are used by house-painters for outside decorating, and in painting campaign banners, and are intended to withstand the ordinary action of the weather. A medium specially prepared is used with these colors, and can be bought by the pint, or in larger quantities, at any paint-shop. Large flat bristle brushes should be used in painting.

#### NEEDLEWORK PASTE.

H. P., Boston.—Paste which is sure to bind, and will never come through on the surface of the material, is *shoemakers' paste*, a few cents' worth of which may be had from any adjacent shoemaker. But supposing a shoemaker to be not always near by, take three table-spoonfuls of flour, and as much powdered resin as will lie on a silver quarter; mix them smoothly with half a pint of water, pour into an iron saucepan, and stir till it boils. Let it boil five minutes, then turn it into a basin, and when quite cold it is fit for use. A hard, close-haired, scrubby paint brush may be used for needlework pasting, but the *hand* is better, for one's fingers seem to feel exactly where much or a little of the paste may be applied, and to equalize it nicely over the surface. Paste kept longer than a week should never be used, it is not only likely to become unpleasant, but partly worthless for its intended purpose. It is best to make it in small quantities.

#### CHURCH NEEDLEWORK OVER CARDBOARD.

CRUX, Baltimore.—The execution of church needlework over cardboard is of comparatively modern invention. It is the most mechanical of all modes of embroidery, but by no means the least effective. For monograms, letters of texts, and geometrical figures demanding sharp, clear outlines for their just representation, the firm edges of a cardboard foundation are invaluable, and an undoubted assistance to the worker. But it is only for the modern, metallic-looking church embroidery that cardboard should be used; all imitations of the ancient work can only be properly accomplished by a diversity of stitches on flat grounds, of linen, or other textile fabrics. Embroidery patterns

intended to be worked over cardboard must be first traced on thin paper from the original design, and afterward conveyed to the cardboard by either of two ways; viz., that of placing the drawing on the cardboard, with black transfer-paper between, and tracing it carefully with an ivory stiletto or hard pencil, or by pricking, pouncing, and drawing. A clear outline of the design having been produced on the card, it should be cut out accurately with sharp nail-scissors. In this cutting out, one imperative rule must never be lost sight of, or an infinity of trouble will await the worker. It is this: strips of cardboard, technically called *stays*, must be left here and there, to keep attached such parts of the design as would separate or fall away if the whole outline were cut round indiscriminately; and not till the edges of the cardboard design are firmly secured on the framed material by close stitches of cotton, are these *stays* to be cut away. The *stays* being removed, if the design is to be raised, one row of even twine should be sewn down along the centre of the figure; it is then to be worked over with the silk. This one row of twine will give to the work the bright, sharp effect of gold in relief. More than one row would defeat this object. The thickness of the twine must be regulated by the size of the figure to be raised; the worker only can determine this. To raise the embroidery at all is quite a matter of taste; one constantly sees excellent specimens of modern work, executed over the simple card alone. For gold, or gold-color silk embroidery, the upper side of the card foundation should be painted yellow. This is easily done by a wash of either common gamboge, or yellow ochre. The best cardboard for the purpose is called *thin mounting-board*.

#### WATER-COLOR STUDIES FOR ART STUDENTS.

LECHERTIER, BARBE & Co., London, publish a series of Decorative Birds to serve as models for students of water-color. They are by L. Abraham, and are treated with a full, and somewhat brilliant, palette, and with considerable *chic*, as is proper in studies for decorative purposes. The birds selected are the heron, the study of which is called Good Luck, as he is shown contemplating a frog, which will, probably, be his breakfast; the Red-breast, perched on a branch of holly; Geese; Love Birds, rubbing their heads together; a Female Heron, with a pink water-lily, and Flamingoes, pink all over. They are printed on heavy paper, with a large but flattened grain, and are probably intended to be copied in water-colors in which a little white has been mixed.

The same firm issue a number of compositions by G. Léonce and others, treated in a different manner, to be copied in pencil or crayon and wash. The preparatory drawing in these is firmer, and, in some instances, better, and the tints used are well-chosen to harmonize with its gray tone, while approaching natural color. A little body-color is intended to be used on the lights. The subjects are Sparrows and Sunflowers; Pigeons; Snipe and Ferns; Kingfishers and Reeds; Swallows and Apples. The last is, perhaps, the best, but all are well-composed, and modest and agreeable in tone. None are too difficult to put into the hands of a beginner. Two Heads from Life, At Mentone, and Cherry Cheeks, are also published by Lechertier, Barbe & Co. They are of the size of life and call for a finished, stippled execution in the copy.

Six vignettes of winter studies published by Messrs. Raphael Tuck & Sons, might stand being a little more vignettes, but will be found to make good copies for beginners, with a taste for landscape, as their very faults of hard delineation and somewhat positive color are useful to prevent the young artist from falling into too loose and inaccurate a style. They are all of old English cottages and village churches, with snow on the ground and on the roofs, and figures introduced where they will do the most good. The scale of color is a very limited and very safe one; cobalt,

black, burnt umber, gamboge, and light red will do to compose all the tints required. The four plates containing sketches of scenery painted by Otto Winkler, and issued by this firm, are, apparently, all of Swiss and other Continental European subjects. Each plate contains one or two circular or vignettes compositions and several picturesque bits. Their principal merit is in directing the student to what is picturesque in nature and suitable for rapid sketching. Still, the drawing is always careful. A somewhat better furnished palette will be required than for the last-mentioned series. Sea-shore and lake, castles, chalets, farm-houses, wind-mills, country roads, and woodland streams are some of the subjects treated.

Six studies of domestic animals, by Helena Maguire, are also issued by Raphael Tuck & Sons, and include a Maltese Terrier with pink nose and pink bow; Two Cats, full and side face; Two Donkeys, ditto; and a Pug Dog. All of these are fully modelled and not at all sketchy in treatment. They are, therefore, suitable for more advanced, but still young, students.

Four studies of American birds, published by the same firm, and painted by George Coleman are the Baltimore Oriole, the Blue Bird, the Painted Bunting, and the Cardinal Grosbeak. These have been selected, evidently, for the brilliancy of their colors, and are accompanied by brightly colored flowers, such as wild roses and apple-blossoms.

The same firm also issue Four Studies of Life's Sunny Spring, that is to say, Drawings of Children, by W. S. Coleman. They are pretty, reasonably well-drawn, and interesting, and, while the backgrounds are rather spotty in execution, it will do no harm for still more advanced students to attempt to copy them. Four Studies of Water-Lilies, by Bertha Maguire, are made to furnish upright panel designs. There are white, pink, and blue lilies, accompanied by reeds and ferns.

All of the above studies are for beginners, and none of them give an idea of what constitutes a good water-color technique. As, in this country, at least, many amateurs and others advance much farther than the point at which such studies might be useful without, on the other hand, being able to get proper instruction or even to secure or to see good specimens of water-color painting by artists of recognized merit, it is plain that a large field has been left open for some one enterprising enough to produce facsimiles of such paintings. This has been done by L. Prang & Co., Boston, in a series of six most remarkable chromo-lithographs, of large size, and mounted on heavy board.

One of these is a group of yellow roses, with a brown glazed jar, outlined with the brush and painted boldly with strong and broad washes. Nothing could be more simple than the technique of the original, and nothing could be more faithful than the reproduction, which gives every accidental blot, and every melange of tones. Some Venetian-fishing boats, by Ross Turner, are equally well reproduced, and make a striking subject with their brown hulls and red-patched sails seen against a soft, clouded sky, and the smooth waters of the lagoon. A Hudson River view, by Mr. Turner, with a schooner under full sail, has a fine, though quiet, sunset sky. Thistles and Golden-Rod, by E. T. Fisher, are remarkably life-like, and strongly painted. A group of white, yellow, and purple Irises is even more beautiful. But the best, in our judgment, and a real triumph of the lithographer's art, shows a large glass bowl of damask and blush roses, the flower-like texture of which, the delicate color and clever drawing are beyond all praise. At a little distance it must be difficult to distinguish the reproduction from the original drawing. Certainly, never before were art studies in color produced to equal these. Amateurs who cannot afford to pay from twenty to one hundred dollars for actual drawings to copy may well be content with them; and they are, besides, fit subjects for framing and might serve to decorate any parlor.



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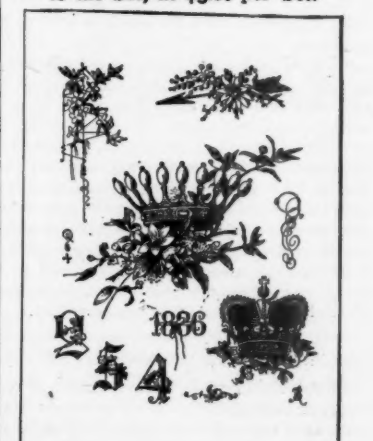
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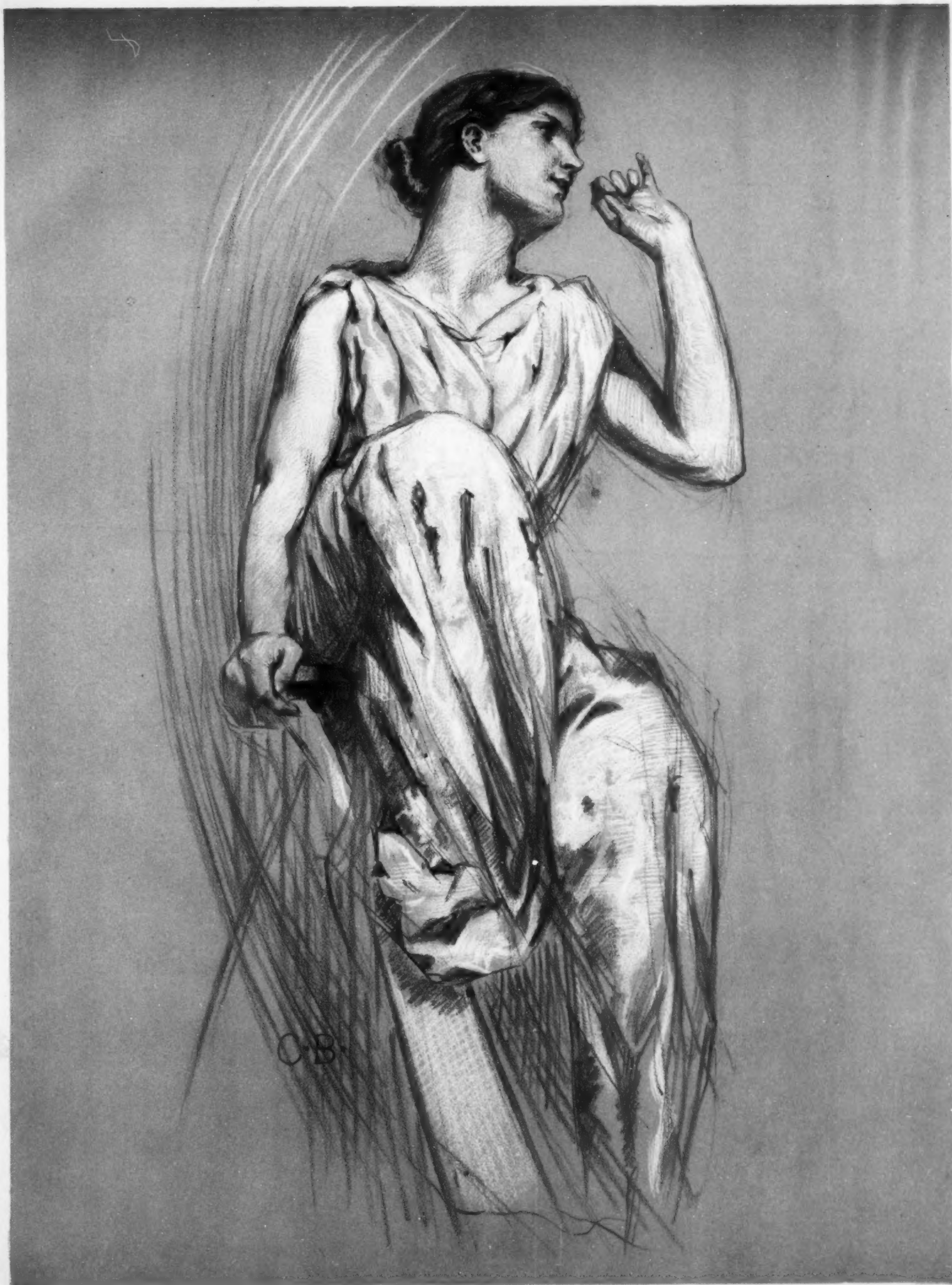
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# Supplement to The Art Amateur.

Vol. 16. No. 5. April, 1887.



PLATE 588.—OUTLINE SKETCHES.

NINETEENTH PAGE OF THE SERIES, BY EDITH SCANNELL.





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Vol. 16, No. 5. April, 1887.

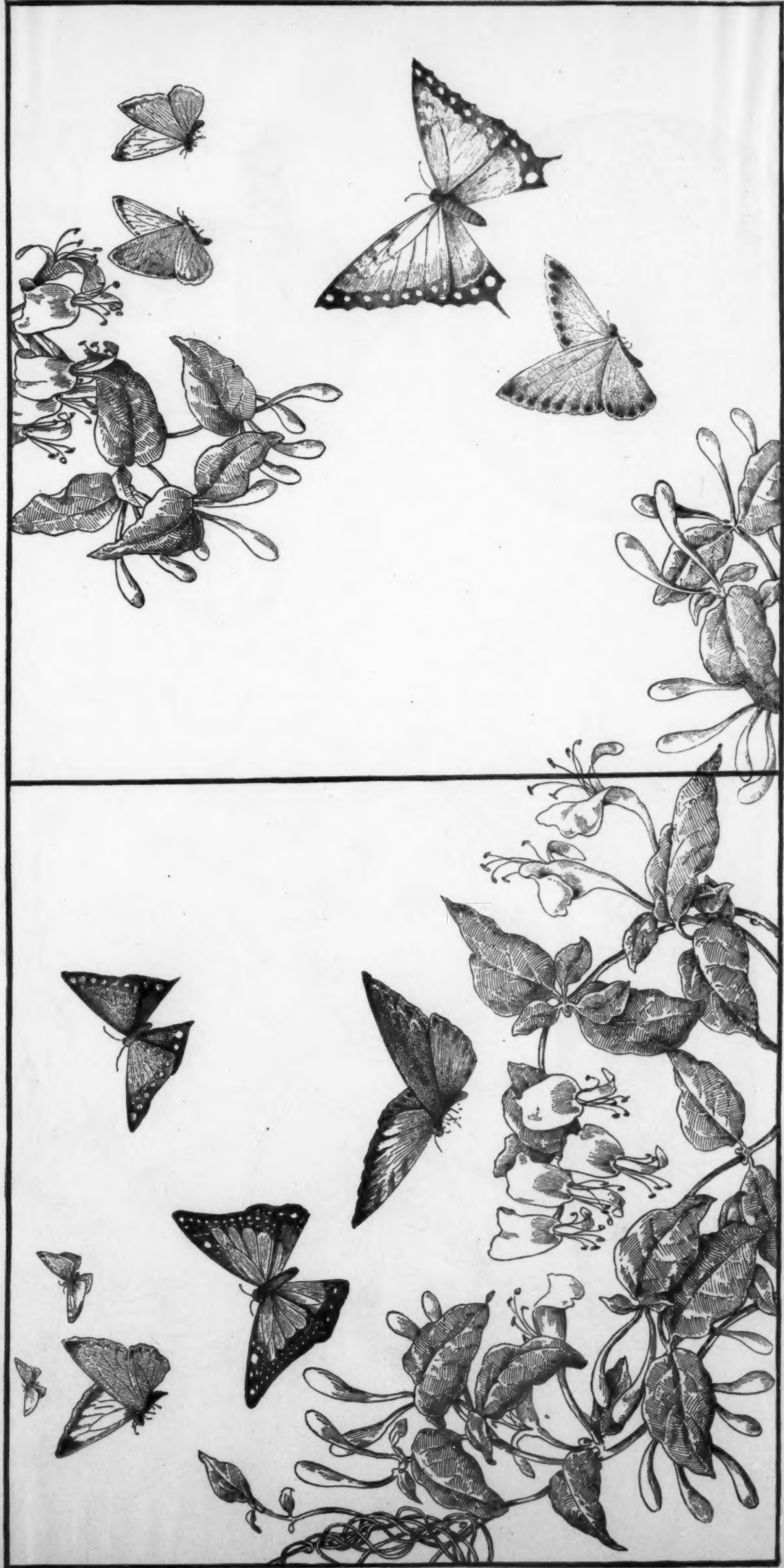


PLATE 591.—DESIGN FOR A DOUBLE TILE. "Butterflies and Honeysuckles."

By I. B. S. N.

(For directions for treatment, see page 117.)

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Vol. 16, No. 5, April, 1887.

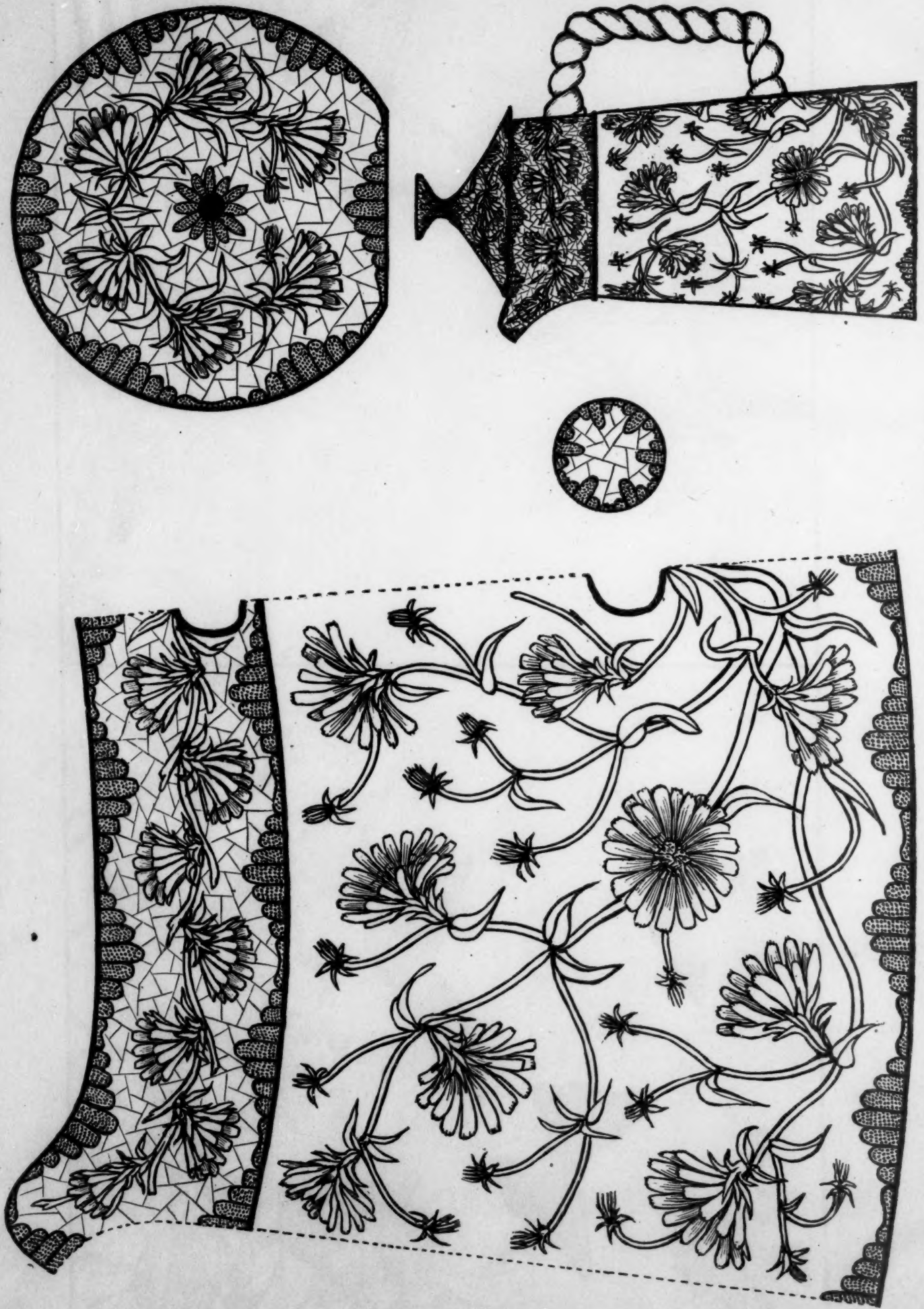
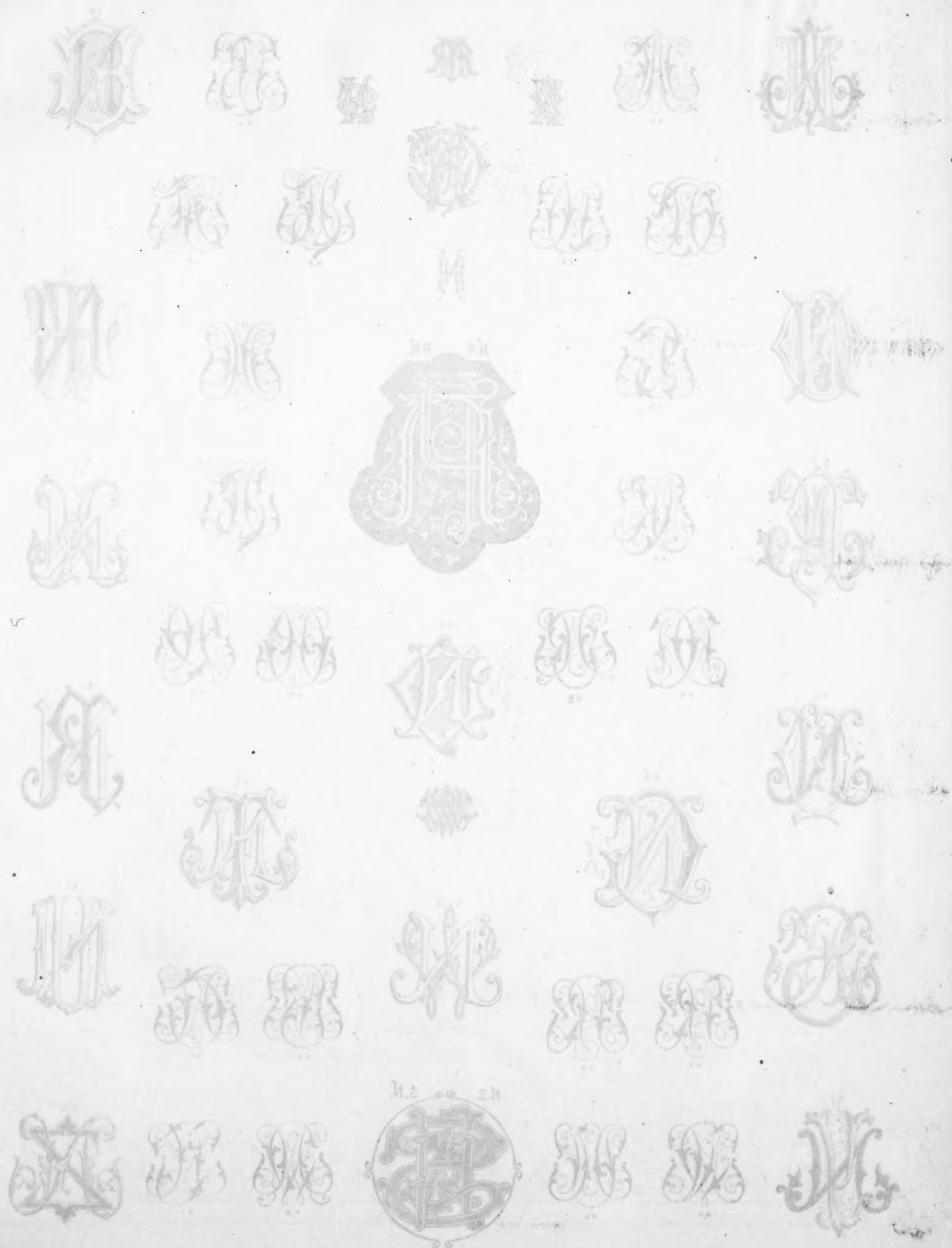


PLATE 593.—DECORATION FOR A CHOCOLATE JUG. "Chicory."  
BY KAPPA.

(For directions for treatment, see page 117.)





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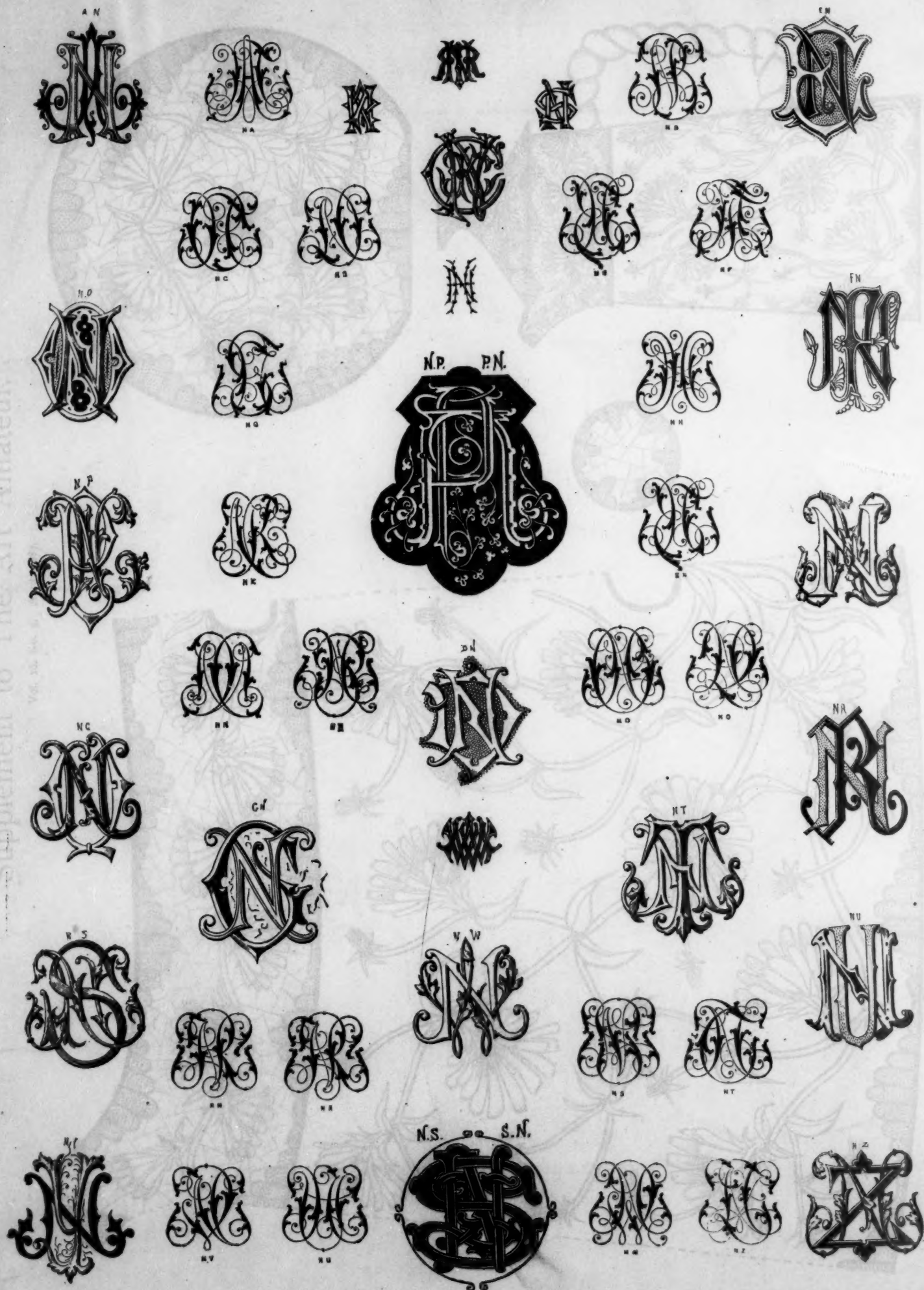


PLATE 590.—MONOGRAMS. SECOND PAGE OF "N."

THIRTY-THIRD PAGE OF THE SERIES.



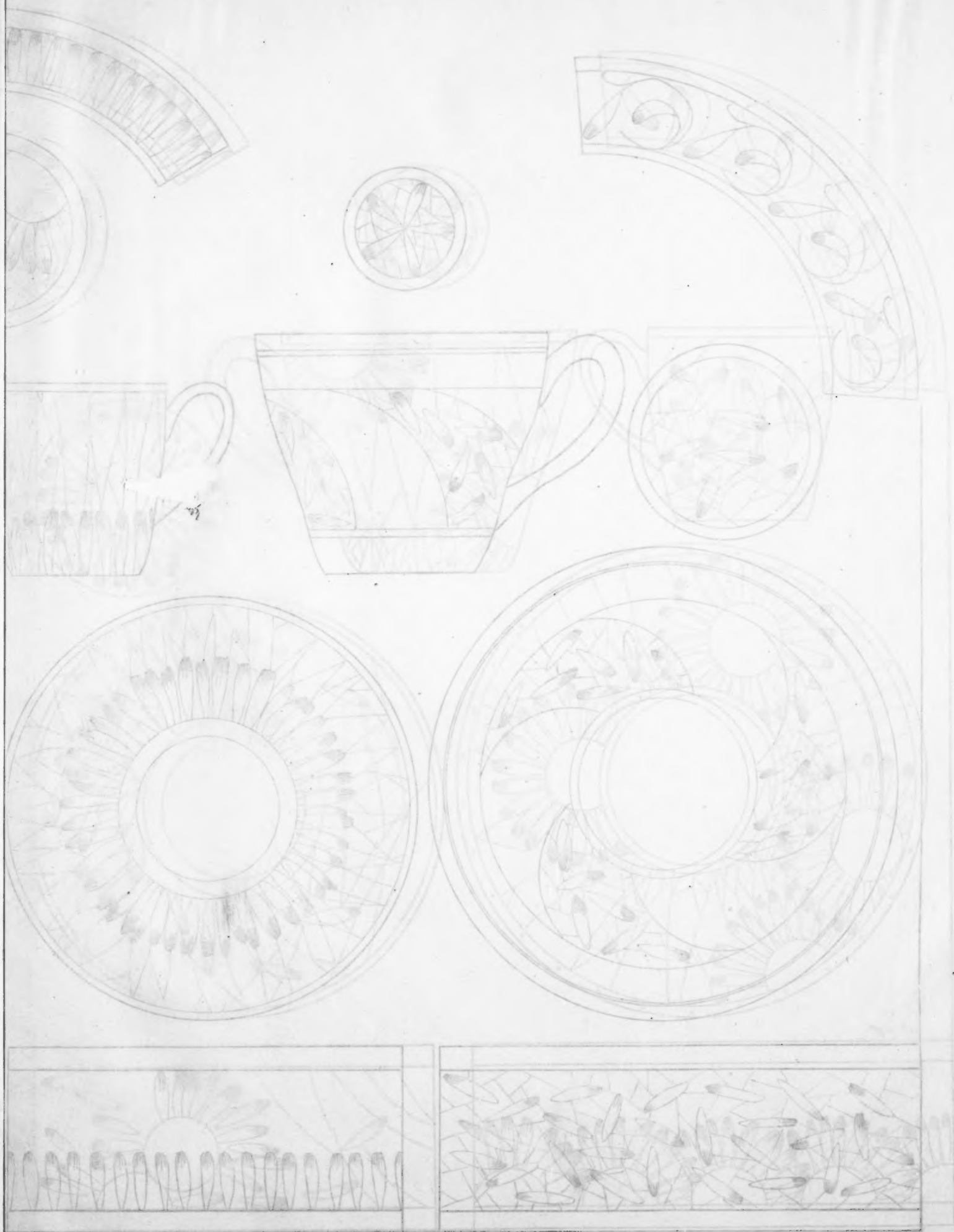




PLATE 590.—MONOGRAMS. SECOND PAGE OF "N."

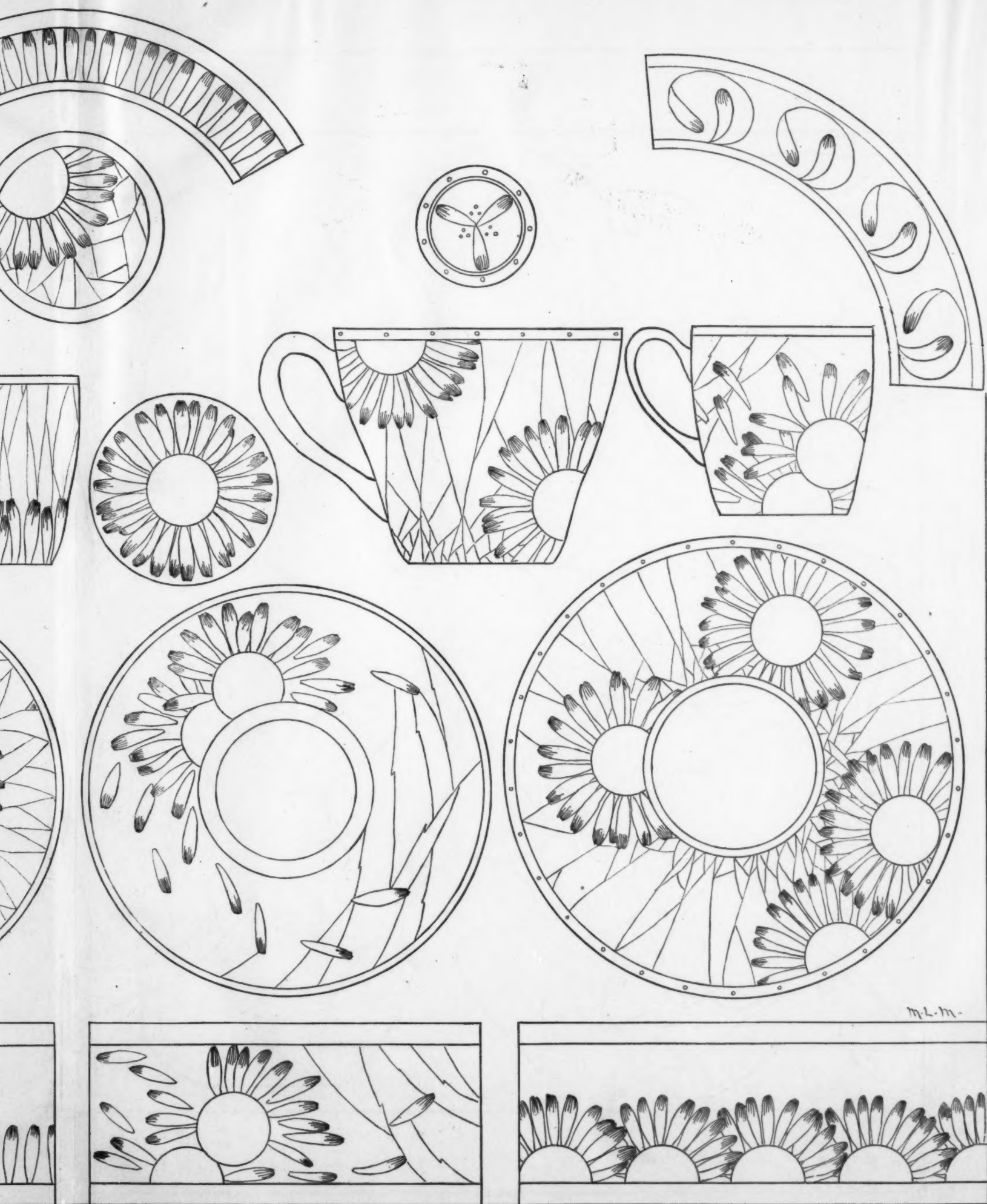
THIRTY-THIRD PAGE OF THE SERIES.

PLATE 592.—DESIGNS FOR CUP AND

By M. L. MA







OR CUP AND SAUCER DECORATION. "Marigolds."

By M. L. MACOMBER.

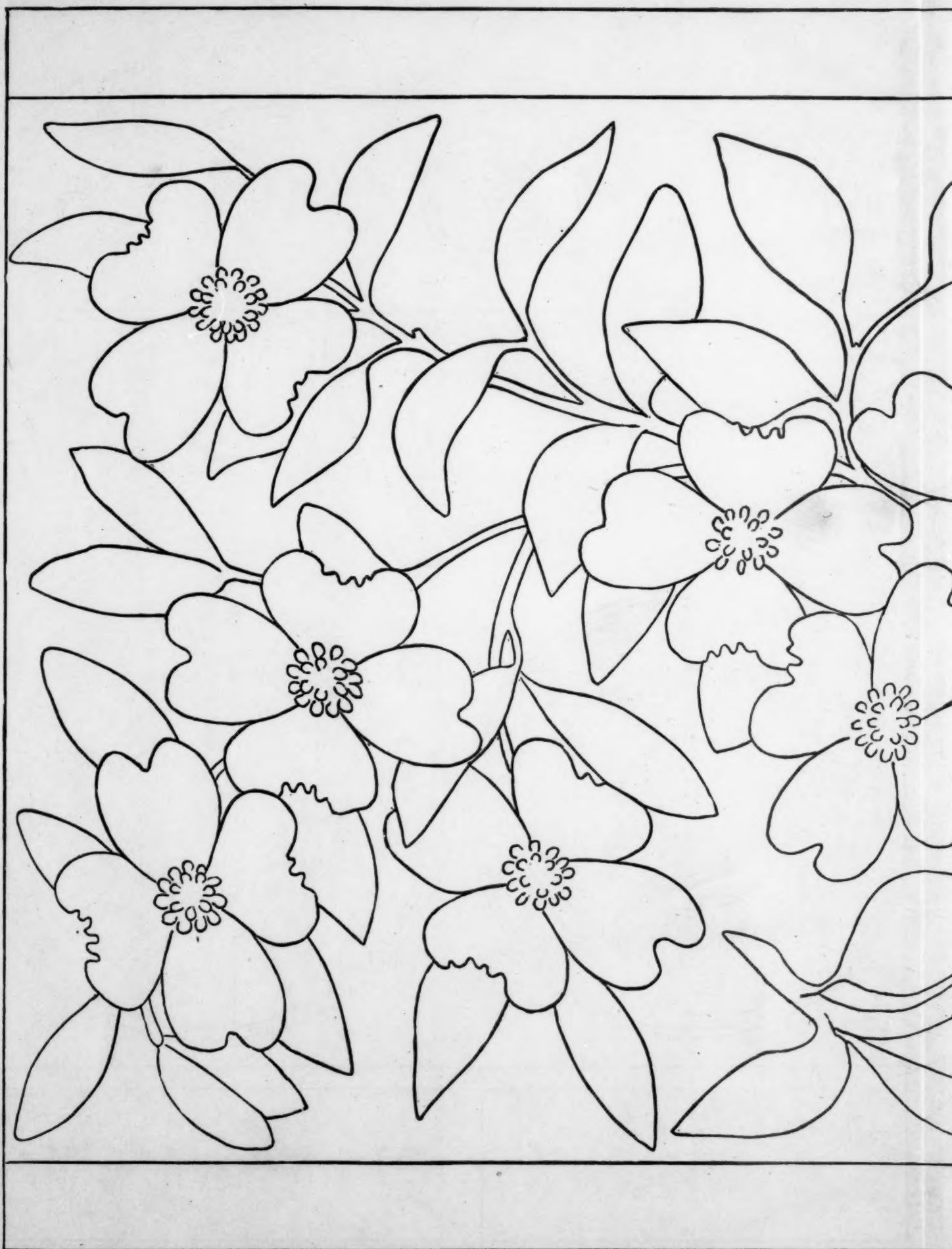
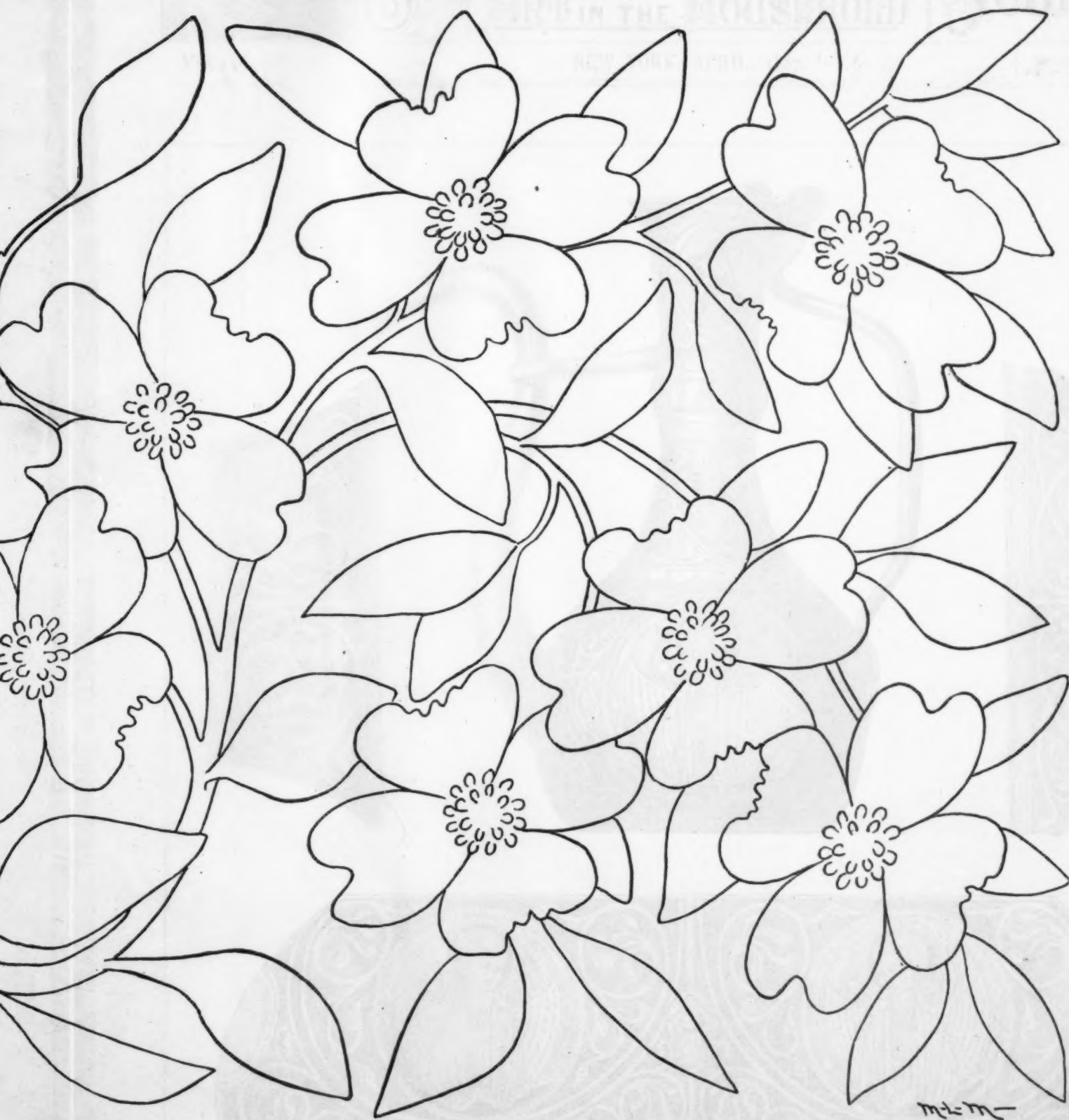


PLATE 589.—DESIGN FOR  
By M. L.





DESIGN FOR EMBROIDERED CHAIR BACK.

By M. L. MACOMBER.

